

Beatles records pages 3 & 10 management this week. with Baby, that mana bit the top with Monday that mana vous bit the bard on Monday that mana with Ron Fairway MANAGEMENT split ? all to the MIM Class has split, 14 the MM - There is no truth it mystery telephon who claimed man





rocked by management split

A MANAGEMENT split rocked the Foundations this week. Britain's number one group, who hit the top with "Baby, Now That I've Found You," heard on Monday that manager Barry Class has split with Ron Fairway due to "personal friction."

On Monday a mystery telephone call to the MM came from a man who claimed the Foundations had broken up.

Later Class told the MM: "There is no truth in that and the Foundations remain completely unaltered. They are signed to Class Management. Ron Fairway is no longer a director of Class Management.



HITS TOP TEN AFTER TEN YEARS

LONG John Baldry, after ten years of trying, has made the top ten. His "Let The Heartaches Begin" leapt eleven places this week to number 10.

The man who almost gave up the club scene to concentrate on cabaret has his first big hit poised to race even

"There wasn't a dispute as such, more a friction of personalities which has been going on for about four months. It was just unfortunate that it had to come out when it did."

The group have completed their first LP and following good reviews of their single in America hope to visit the States for promotion in the New Year.

Class added that Fairway's statement to the MM (November 11) that the group would not pull out of any previously booked low-priced engagements because of their hit, still held good.

"I'll go further than than. We will fulfil any engagements that were only pencilled in, or agreed verbally." higher up the MM Pop 30.

After completing his next single, Baldry plans to achieve "an old ambition" and form a TV film production company.

He hopes to film British and American pop acts in colour for half hour pop shows to be screened in Britain, America and Japan.

John guests on the panel of BBC TV's Juke Box Jury on November 22.

Page 13

CLARKE—BOLAND BAND FOR SCOTTS?



THERE is a strong possibility that the Clarke-Boland Big Band will be making its first visit to Britain early in the New Year If negotlations are successful this co-operative European orchestra — co-led by Paris-based American drummer Kenny Clarke and Belgian planistarranger Francy Boland — would come to London in January or February to play Ronnie Scott's Club and perhaps radio, TV and other dates Pete King, of the Scott Club, said this work

Pete King, of the Scott Club, said this week that negotiations were under way but by no means complete. "We hope we can bring this band into the club," he told the MM, " and also present it in some of the colleges."



MY

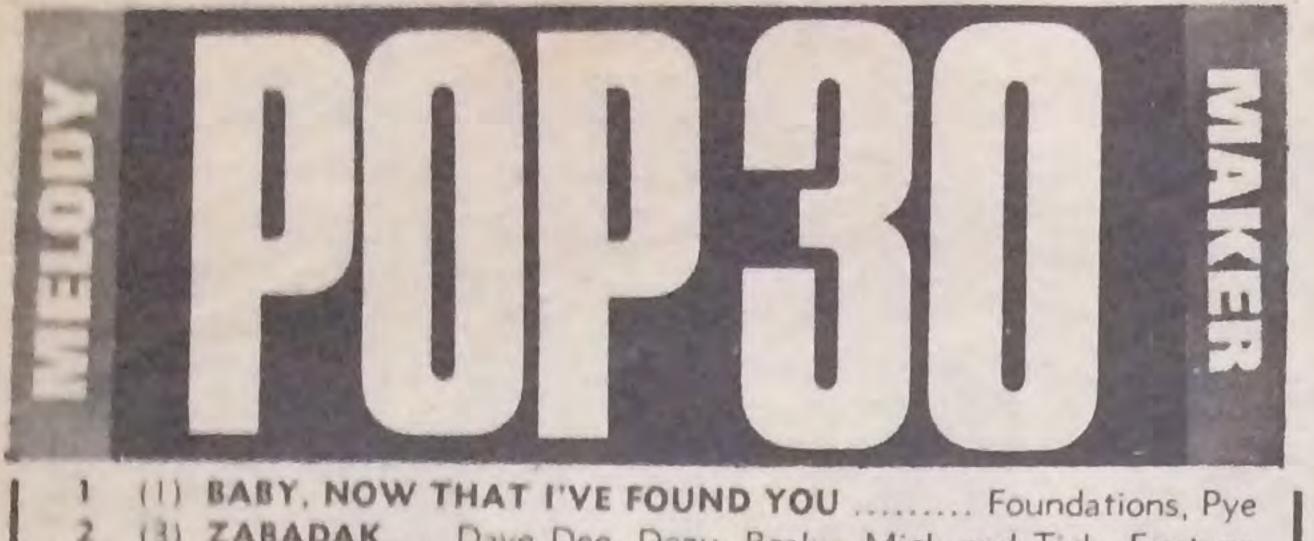
BOYS

BEACH

BOYS

THE

Fage 3 MELODY MAKER, November 18, 1967



	1.1.4	Foundations, Pye
2	(3)	ZABADAK Dave Dee, Dozy, Beaky Mick and Tich Fontana
3	(2)	MASSACHUSETTS Bee Gees Polydor
19	(4)	THE LAST WALTZ Engelbert Humperdinck Decca
3	(0)	LOVE IS ALL AROUND
0	(2)	AUTUMN ALMANAC Kinks Pvo
1	(10)	THERE IS A MOUNTAIN
0	(1)	THERE MUST BE A WAY Frankie Vaughan Columbia
Y	(11)	IF THE WHOLE WORLD STOPPED LOVING Val Doonican Puo
10	(21)	LET THE HEARTACHES BEGIN LODG John Balder Due
11	(12)	SAN FRANCISCAN NIGHTS Eric Burdon and the Animals MCM
	(24)	EVERYBODY KNOWS Dave Clark Five, Columbia
10.00	a second second	die Gark Tive, Columbia

JUDGE'S REMARKS ANGER STONES

JUDGE'S comments about the Rolling Stones are to be passed to the group's legal repre-

sentatives.

Judge Leslie Block made the comments in an afterdinner speech to farmers at Rudgewick, Sussex. And Mr William Wilson, MP for South Coventry, said he would report the remarks to the Lord Chancellor.

JONES: 'sub-judice'



"The judge, in his remarks, publicly criticised the decision of a superior court," said Mr Wilson, "And since a member of the Rolling Stones is at present on bail pending a hearing by the Appeal Court, the remarks of the judge may be taken as sub-judice."

On Monday, a spokesman for the group told the MM: the group are angry about these remarks. We have asked Mr Williams for a transcript of the speech to pass on to the group's legal advisers. We are making no comments because Brian Jones' case is still sub-judice."

ave Clark Five, Columbia
I CAN SEE FOR MILES
FROM THE UNDERWORLD Herd Fontana
HOMBURG
HOLE IN MY SHOE
YOU'VE NOT CHANGED
WHEN WILL THE GOOD APPLES FALL Seekers, Columbia
BIG SPENDER
FLOWERS IN THE RAIN
CARFLESS HANDS
CARELESS HANDS
THE LETTER
JUST LOVING YOU Anita Harris, CBS
I FEEL LOVE COMIN' ON Felice Taylor President
ODE TO BILLIE JOE
ALL MY LOVE Cliff Richard Columbia
I'M WONDERING Stevie Wonder, Tamla Motown
BLACK VELVET BAND Dubliners, Major Minor
YOU KEEP RUNNING AWAY Four Tops, Tamla Motown
REFLECTIONS Diana Ross and the Supremes, Tamla Motown
(Turn titler i tigd i for 11th a title supremes, Tamia Motown
(Two titles ' tied ' for 11th position, as on publishers.)

LONGACRE PRESS LTD., 1967 C

POP 30 PUBLISHERS

Welbeck Schroeder; 2 Lynn; 3 Abigail; 4 Ponna 3 Dick James, 6 Davray Carlin, 7 Donavan, & Choppell; 9 Immediate; 10 Schroeder, Schroeder Stamina, Donna; 13 Fabulous; 14 Lynn, 15 Esses; 16 Island, 17 Carnoby; 16

US TOP TEN

As listed by "Billboord "

United Artists; 19 Campbell Connelly; 20 Essex; 21 Morris; 22 Barton; 23 Chappell; 24 Kassner; 25 Ascap; 26 Shapiro Bernstein; 27 Jobete/ Carlin; 28 Scott-Soloman; 29 Carlin; 30 Jobete.



1 (1) THE SOUND OF MUSIC

planned for London's Olympia on December 22. And in line to appear are the Jimi Hendrix Experience, the Who, Keith West, the Pink Floyd, the Move and Eric Burdon and the Animals.

pop party

HENDRIX: due to appear

Who, Move

mammoth

MAMMOTH pre-Christ-

mas pop party is being

Hendrix,

In

Negotiations are also going on to bring the Grateful Dead to Britain to appear, said a spokesman for Image productions.

This weekend, Image run a massive pop and light show at Paris's Palais de Sports, featuring the Spencer Davis group, Keith West and Tomorrow, the Soft Machine, Dantalian's Chariot and other groups. It starts tomorrow (Friday) at 9 pm and runs through until 9 am and continues on Saturday (18) between 9 pm and 9 am.

There will also be a special fashion show organised by Malcolm Tillis and performances by the Exploding Galaxy and the Plastic Circus. Radio One DJ Emperor Rosko will compere both nights.

LEE WALKS OUT

DRENDA LEE and the Peddlers both walked out of Simon Dee's BBC-TV Dee Time on Saturday when producer Terry Henebery would not let them plug their new single releases.

Brenda's current single is "Where's The Melody." The Peddlers new one is "You're The Reason I'm Living."

The Peddlers guest in ATV's Engelbert Humperdinck Show on December 10 Thou and

Kenny Ball Band

CLARINETTIST Terry Lightfoot has left the Kenny Ball band. His place has been taken, since last Saturday, by Andy Cooper (clt, tnr) from the Alan Elsdon band. Cooper, 22 years old, received favourable reviews when the Elsdon band toured this country with Wingy Manone and Edmond Hall last year.

Clarinettist

Terry, who plans to return to bandleading, is in the process of forming his own group. He told the MM on Monday: "The band will certainly be going in the New Year, and I'm already lining up dates for January. The personnel isn't fixed yet but the majority of the dates will have Freddy Randall on trumpet."

At presstime, Alan Elsdon was still looking for a replacement for Cooper.

NEW CAT SINGLE

"AT STEVENS' new single will be "Kitty," another original composition, released on the Deram label on December 1.

Cat has signed a Birmingham group, Zeus, formerly the Yellow Rainbow, to an agency deal with his Doric Management company.

Cat and the Yellow Rainbow both appear on the mammoth Love-In at the Palais de Sports, Paris, tomorrow

site Coleman Hawkins, who begins a season on November 27.

GLADYS DUE HERE

TAMLA Motown's Gladys Knight and the Pips arrive in Britain on November 29 for a short promotional tour.

Dates are being set up and they will play London's Saville Theatre on December

Motown singer Chris Clark also flies in at the end of the month for a promotional trip.

NEW TRACK LABEL

TRACK Records operated by Who managers Kit Lambert and Chris Stamp have launched an English outlet for independent label American soul records.

They have signed contracts for the products of all leading Detroit R&B labels outside of Tamla Motown.

First released scheduled include "(I Wanna) Testify" by the Parliaments and "If This Is Love" by the Precisions.

TEX TOURS BRITAIN

IMMERMAN DIES

'ONNIE IMMERMAN, wellknown speakeasy operator of the Prohibition Era, has died in a New York hospital, He was 74.

Immerman, who owned a famous jazz and show spot, Connie's Inn in Harlem, and once ran the Cotton Club, helped the careers of such entertainers as Florence Mills, Louis Armstrong, Lena Horne and Duke Ellington.

AMEN CORNER DISC

DLANS to release a new single and album by Amen Corner before Christmas have now been shelved and the records will not be out until after the New Year. An EP the group recorded at the Wykham Hall, Romford, last Saturday will be released in February.

The group opened its tour with Jimi Hendrix and the Move on Tuesday at the Royal Albert Hall.

FLOYD TO TOUR

A MERICAN singer Eddle Floyd opens a British tour at Nottingham on November 24 and follows with a double date at the Uppercut and Ram Jam clubs in London (25). On November 26 he stars at London's Saville Theatre. His other tour dates are: Blackpool (27), Downham (29), Bristol (30), Royal Ballroom, Tottenham, and Cue Club, Paddington (December 1). Matlock and Leicester (2). Edgware and Southall (3), Wolverhamoton (4), Leeds (5), Stevenage (6), Portsmouth (7), Farnborough (8), Leeds and Bradford Universities (9). Chester and Nantwich (10), Barking and Brighton (12). Southampton (13), Streatham (14), Nelson (15), Southport and Manchester (16), Starlight, Wembley, and London's Roaring 20s Club (17).

- 3	(1)	TO SIR, WITH LOVE Lulu, Epic	
N. N	(2)	SOUL MAN Sam & Dave, Stax	2
- 3	(4)	SOUL MAN Sam & Dave, Stax	
		Strawberry Alorm Clock, Uni	3
4	151	THE RAIN, THE PARK & OTHER THINGS	-
		Cowsills, MGM	4
5	(3)	IT MUST BE NIM Vikki Corr Liberty	
0	111	PLEASE LOVE ME FOREVER	5
-		Bobby Vinton Epic	
Ŧ	-12)	YOUR PRECIOUS LOVE	6
2	1 ×	Marvin Gave and Tammy Terrell, Tomla	
4	1-1	I SAY A LITTLE PRAYER	7
-	1000	Dianne Warwick, Scepter	8
	(0)	EXPRESSWAY TO YOUR HEART	9
in.	-	Soul Survivars, Crimson	10
10	t-1	I CAN SEE FOR MILES Who, Decco	

Soundtrack, RCA (2) SGT PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone (3) BREAKTHROUGH Various Artists, Studio Two (4) BEST OF THE BEACH BOYS Vol 2 Beach Boys, Capitol (6) BRITISH CHARTBUSTERS Various Artists, Tamla Motown (5) UNIVERSAL SOLDIER Donovan, Marble Arch (8) DR ZHIVAGO Soundtrock, MGM (9) BEE GEES 1st Bee Gees, Polydor (7) SCOTT Scott Walker, Philips (10) RAYMOND LEFEVRE Raymond Lefevre, Major Minor

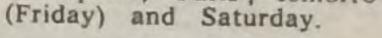
WEEK'S MELODY

SPECIAL STEREO

on December to. They are
also booked for Pop North
today (Thursday), Swingalong
(20 to 25), Jimmy Young Show
(20 to 25) and Saturday Club
(December 29).

THE new Rolling Stones album, "Satanic Majesty Requests And Requires," will be released within the next three weeks in both Britain and America.

There are ten tracks, but only one is in two parts This is "Sing This Song Altogether" which opens the album and is repeated in an eight minute version at the end of side one under the title "Sing This Song Altogether And See What Happens."

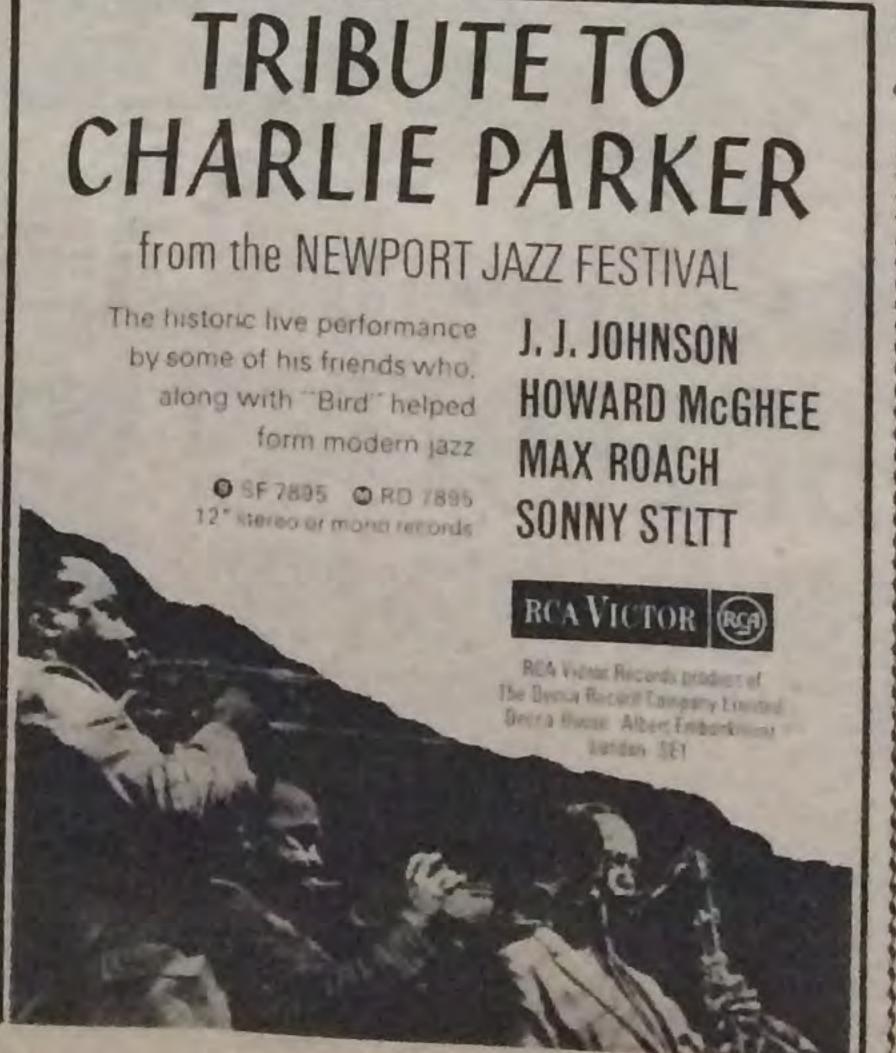


SUNDAYS END

ONDON'S Ronnie Scott Club has ended its Sunday presentations for the time being. Last Sunday's performance by the Tubby Hayes Big Band was the last of the regular showings, but the club intends to put on British attractions every now and then on Sunday evenings.

"We'll still be opening on specific Sundays," the club's Pete King told the MM this week, "when we have something out of the ordinary like the Chris McGregor or Tubby Hayes Big Bands."

The Archie Shepp Quintet and saxophonist-singer Vi Redd are at Ronnie's this week. Shepp's group, featuring Roswell Rudd and Grachan Moncur III, plays at the club for two weeks. Vi Redd stays on to appear oppo-



TOE TEX opens a British tour at London's Ram Jam Club on November 30. He stars at the Saville Theatre on December 3.

Other dates set for the tour so far include: Doncaster (December I), Boston and Birmingham (2), High Wycombe (5), Purley (6), Dunstable and Maidstone (8), Manchester (9), Ram Jam Club (10), Wolverhampton (11), West Bromwich and Erdington (15).

DUBLINERS CABARET

THE Dubliners start a week in cabaret at the Continental Casino, Burnley, on Sunday (19).

Other dates include Bill Fuller's Ballroom, Manchester (26), Gresham Ballroom, North London (27), Grand Casino and Starlight Room, Southport (28) and National Ballroom, Luton (30).

They guest in Roundabout on November 30.

PHILLY JOE HERE

A MERICAN jazzmen Philly Joe Jones and Tony Scott arrived in Britain last week from the Continent. Both men, who had featured in the Berlin Jazz Festival, were here on holiday.

Clarinettist Scott returned to Germany on Monday.

. ENGELBERT

SUPPLEMENT DON'T MISS IT

NJEW YORK, Monday .- Engelbert Humperdinck's "Release Me" was named the single record of the year by the Music Operators of America last week.

'Release Me' wins

award in States

The organisation operates America's juke boxes and voted the record at their annual convention in Chicago.

Songwriter Les Reed has been signed to write the music for a film for Engelbert, but no further details of the film were available at press-time.

BEATLES MYSTERY TOUR DISCS OUT DECEMBER

BEATLES recordings from their TV film Magical Mystery Tour are to be released in a special book. on December 1 - one week after their new single "Hello, Goodbye " is released.

The book will contain two 45 rpm seven inch records and 32 pages of colour and black and white illustrations. The price of the records and the book will be 19s

6d The records will be issued in stereo (SMMT 1) and mono (MMMT 1).

The titles of the recordings are: Record One, Side One, "Magical Mystery Tour" and "Your Mother Should Know", Side Two "I Am The Walrus", Record Two, Side One, "The Fool On The Hill" and "Flying", Side Two, "Blue Jay Way."

"Flying" is the first non-vocal Beatles' record on Parlophone and also the first record which all four Beatles have written together.

The special book will have one record in a sleeve inside the front cover and the other in a sleeve inside the back cover. It will contain colour and black and white photographs from the TV film. It will also have six pages of colour cartoons of the story of the Magical Mystery Tour. drawn by Bob Wilson with



BEATLES



C'TAN GETZ'S Quartet opens a brief concert tour of Britain at London's Royal Festival Hall on Saturday (18).

FESTIVAL HALL

OPENS TOUR AT

STAN GETZ

The rest of the quartet's dates are Birmingham Town Mall (20), Bristol's Colston Hall (21), Fairfield Hall, Croydon (23), and finally Manchesters Free Trade Hall (25).

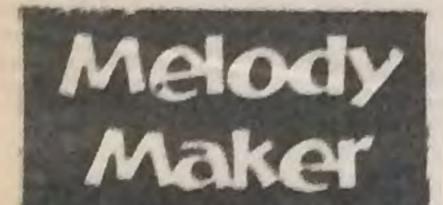
With Getz in the group are Chick Cores (pno), Chuck Israels (bass) and Roy Haynes (drs)

FLOWERPOTS TV

THE Flower Pot Men last week did five TV dates in five different countries between Monday and Friday, appearing in Germany, England, France, Holland and Ireland.

Tonight (Thursday) the group guests in Crackerjack. Other TV and radio dates include: Joe Loss Pop Show (tomorrow), David Symonds Show (21) and Jimmy Young Show (23).

Their one-nighters are: Streatham Locarno (tonight). Flower Pot Club, Birmingham (18), London's Saville Theatre (19), Norwich (22). Hastings (25)



• GETZ SPENCER SINGLE

CPENCER DAVIS has recorded six tracks from which he will select a single for release on either November 24 or December 1. The most probable titles

are "Morning Song" and "Mr Second Class." The others are "The Sanity Inspector," "One Time, Some Time Or Never," "Feel Your Way" and "With His New Face On." The tracks which are not used for the single will be included in the Davis Group's new album which will be out on December 1 The Group plays Southampton University on December 26.

DICK'S TO CLOSE

OPEY DICK'S, the Wednesday night jazz club, has been meeting weekly since April at the Railway Hotel, West Hampstead, is to close its doors next week. The final attraction on Wednesday (22) will be the US tenor star Coleman Hawkins with the Mike Carr Trio.

Dick Jordan, who runs Dopey Dick's and also Klooks Kleek at the same premises, told the MM on Monday that the closure was entirely for financial reasons.

"We lost £130 on one night recently," he said, "and I'm a thousand down since reopening the jazz club seven months ago."

words by Tony Barrow. In the centre of the book will be a pull-out supplement giving all the lyrics of the songs.

Press officer Tony Barrow said on Monday: "The Beatles were anxious to keep the cost of the whole production under one pound and EMI co-operated in this."

In America, the songs will be released as one side of an album with five Beatle singles -" Hello, Goodbye," " Penny Lane," "Strawberry Fields Forever," " All You Need Is Love" and "Baby You're A Rich Man"-on the reverse. The book will also be published but as a separate production.

DRIGGS IN LONDON

A MERICAN Columbia's Pa Frank Driggs, who has been responsible for many fine jazz blues re-issue projects originating from that company, is in London. He arrived last week for talks with CBS Records on Jazz re-issues, and expects to be in Britain until the weekend. Driggs is also associated with a new programme of vintage albums for the US Decca label.

HAWK AND CARR

US tenorman Coleman Haw-kins appears with the set. Mike Carr Trio tonight (Thursday) at the Warden Gray Hotel, Isle of Sheppey. On Wednesday (22) he plays London's Dopey Dicks, then goes on to Newcastle (23) and Manin Britain, starting around chester's Club 43 (24, 25 and Easter," 26) before opening for a month Dave is producing the series himself." at Ronnie Scott's Club (27).

Trogg Reg Presley may write American film song

DURING the Troggs' American tour, which starts in mid-February, they and their agent Danny Bettesh will go to Hollywood to discuss offers for Reg Presley to write the title song of a major film. There is also the possibility

of the group appearing in a Hollywood film.

The Troggs' "Love Is All Around " reached number five in the Pop 30 this week.

On Tuesday they flew to Paris for a guest spot in the Johnny Hallyday TV show. Tonight (Thursday) they appear live in Top Of The Pops.

DAVE CLARK JUMPS

THE Dave Clark Five jumped 13 places to number 11 in the Pop 30 this week with "Everybody Knows."

The group guests in Top Of The Pops today (Thursday) but has no other engagements

A spokesman for the group told the MM; "They are busy working on a TV series for the States and it is hoped the series will also be screened

the Experience, the Move and Amen Corner (November 27), Cilla Black and the Settlers (December 1). Folk concerts feature Bert Jansch and John Renbourne (November 21), Shirley Collins (18 and 19), Roy Harper (24 and 25), David Hammond (26) and Johnny Handle (December 1 and 2). Miriam Makeba entertains on Saturday (18).

TRULY JOINS DAVE

TRULY SMITH will join Dave Berry as Britain's representatives at the Montevideo Song And Film Festival in Uruguay from February 6 to 14.

Truly will then fly to Japan for a ten-day tour.

She has also been signed for guest appearances at the San Remo Song Festival in Italy next March.

Truly this week recorded her own 45-minute TV show in Holland and has now signed for a series of four more shows, starting in January and going out once a month.

TOES FLY OUT

MILLION DOLLAR LINE-UP

Million dollar lineup -- working for nothing. Sandie Shaw, Tom Jones in 1920style " gangster " suit, dark shirt and white spotted tie, French Mireille singer Mathieu, tipped as successor to Edith Piaf. and a bearded Harry Secombe, face the Royal Box. They were rehearsing on Monday for the Royal Variety Show held at the London Palladium on Monday in front of H.M. The Queen. All the stars, which also included Lulu and the Rocking Berries, gave their services free for charity.



PRESLEY: offers

JAZZ/POP IN IRELAND

THE Modern Jazz Quartet, Johnny Dankworth, Cleo Laine, Jimi Hendrix, the Move, Cilla Black, Mirlam Makeba, Bert Jansch and Shirley Collins are among the jazz, pop and folk artists appearing at Festival '67 Belfast, which takes place between November 17 and December 2.

In the jazz field, the festival will present Indo-Jazz Fusions (Sunday, November 26), the MJQ on Wednesday (November 29) and the Dankworth Big Band with Cleo Laine (December 2). The Guinness Festival Club provides music during the fortnight by the Tommy Thomas Trio and guest artists, including Ottilie Patterson and Bobby Breen. The two pop concerts feature Jimmy Hendrix and

161 Fleet St., London, E.C.4. Telephone; 01-353 5011 JACK HUTTON, Editor **BOB HOUSTON, Ass. Editor BOB DAWBARN, Features Editor ALAN WALSH News Editor** MAX JONES CHRIS HAVES CHRIS WELCH BILL WALKER NICK JONES **ADVERTISEMENT MANAGER** PETER WILKINSON

R&B continues to be presented at Klooks Kleek as Leven

YARDBIRDS FOR U.S.

THE Yardbirds are to fly to New York for a one night stand.

The group, who flew home last weekend after ending an

Bee Gees to star in London rail

Concert Hall tomorrow night (Friday) in aid of the

Office, are £2 £1 10s, and £1.



THE Blossom Toes flew to Sweden on Monday to appear at a Youth Festival and play six TV shows and a series of club dates.

Polydor have completed a deal for the group's records to be released by MGM in the States.



Page 4-MELODY MAKER, November 18, 1967



CAPTAIN H. VINCE of the Junior Leaders Regirecent Make Music Your Career feature drew some "amusing replies." One inquiry came from a 22 year old African girl who "wanted to come to the camp for training." Capt Vince says: "I'm sure the chaps would be delighted but I doubt whether the Army authorities would approve." Producer Mark Wirtz and singer-actress Ross Hannaman plan to wed early in the New Year . . . Seen at the Royal Oak, Islington - a trio singing a selection of Dubliners' hits. All three come from Trinidad. Drummer Andrew Steele will sing for the first time on the Herd's forthcoming LP ... Night People publicising their single of Eddie Cochran's 1958 hit "Summertime Blues" by wearing leather jackets and riding a motor cycle

W. "YOU tell him his shorts are too long!"



The RAVER'S weekly tonic

"Reflections" . . . Davy Jones expected to visit his dad in Manchester before Christmas . . . Keep ears open for Phil Ochs "A Small Circle Of Friends."

Bobbie Gentry's follow up "Okolona River Bottom Band" . . . New Anglo-American Pop Publicity company formed by Betsy Doster and Ray Tolliday - handling Track Records and the Who . . . The Societie should have a good start with Hollie Allan Clarke as recording manager and Spencer Davis as manager. PR Allan McDougall says Tens Years After guitarist Alvin Lee "is the best in the world" . . . Graham Nash, Allan Clarke, Spencer Davis, Mike Raven, Pete Drummond and reader I. Dove at Societie reception. Keith Moon and Roger Daltrey at champagne Track reception . . . John MacLeod co-wrote Foundations hit with Tony Macauley . . . NEMS press officer Tony Barrow father

NEWS IN BRIEF Mama's and Papa'ssplit rumours persist

THE Mama's and the Papa's were due back in California this week after the European holiday. And, reports Ren Grevatt, rumours still persist about their future as a group. Mama Cass is reported to want to do some solo recording.

American A&R man Tommy Dodd flew to Britain last week to record Sharon Tandy and Fleur de Lys for a record to be issued in December . . Traffic, Georgie Fame, Cliff Richard and the Joe Harriott-John Mayer Indo-Jazz Fusions are among the stars at London's Festival Hall on Monday (20) for the launching of the International Film Fund for publicising world poverty. George Melly is compere . . . Humphrey Lyttleton's band play a dance for the Inter-University Jewish Federation at the Hilton on Saturday (18).



MAMA CASS

was hurt but instruments and equipment were damaged.

career your

on stage . . One In A going to be a hit. Million depped for Foun-Funny-strange conversadations when they pulled out of Saturday's Lord Mayor's Show. Cycling folk singer Big

Pete Duker cycled home on Thursday last week to Newcastle! He was promoting the Moonshiner's LP "Hold Up" and wheeled his fourteen and a half stones on the 300 mile trip from Broadcasting House London to a New-Clark's castle discotheque. Drummer Philly Joe Jones and clarinettist Tony

Scott sat in at Ronnie's on Sunday with Tubby Hayes big band.

John Chilton's Swing Kings have always wore 1920 gangster-style gearnow they're accused of being trendy . . . Alan Price band at Chelsea's Six Bells doesn't think "Shame" is on Saturday.

tion between Gene Pitney and David and Jonathan at Top Of The Pops . . . Anita Harris co-manager Brian Lane answering an ad for house in Mayfair for Anita, found it belonged to Sandie Shaw manager Eve Taylor. Burnley Star writer Ian Pilkington managing the Fayre Folk group . . . Dave "Everybody Knows" on Engelbert's new album . . . Des O'Connor's "Careless Hands" being featured by the British Safety Council to tie in with National Hand Safety Week, Ben Webster and Dakota

Staton dug Elkie Brooks and Humphrey Lyttelton's

" Close door that please," requested terse MM editor Jack Hutton, as Nick Jones played an album at full volume in the MM record room. "I've got bad news for you-it IS closed," said Max Jones acidly.

At Chertsey on Sunday the MM football team drew 2-2 with their old rivals the Queens Cousins. In the MM team were Ray and Dave Davies, Barry Fantoni and Dave Vidler, manager of Tuesday's Children. Thanks also Roger St Pierre of Music For Pleasure. Hope the broken wrist mends quickly, Roger . . . New double albums rumoured from both Donovan and

Incredible String Band. New Supremes single a bit disappointing after

Camp Records are changing the name to Hero Records. First release will be Big Boy Pete's " Cold Turkey " on January 12 . . . Bobby Breen guests with the Peter White Quartet in Ulster-TV's Medium Rare on November 21 . . Kiki Dee has been approached by a major Italian film company to star in a feature film in Rome next May . . . Scott Walker guests with the Bachelors in a Rediffusion TV show "Down At The Old Bull And Bush" scheduled for Boxing

The Chris Barber band recorded a live album in Hamburg last week to be released on the Marmalade label in February . . . Roger Miller arrived in London last weekend for a week's promotional visit . . .Norman de Vere road manager with Jimmy James and the Vagabonds was taken to Ipswich General Hospital last week after a crash in the group's van. He was suffering from shock and concussion. None of the group

Day.

Donovan's new single "Wear Your Life Like Heaven" was released in the States this week. No release date is set for Britain the Ivy League go to Sweden in January and follow with visits to Denmark and Norway ... the Zombies single is "Care Of Cell 44," released on November 24 David McWilliams flew to Holland for a TV show yesterday (Wednesday) . . . Comic Strip Hero, the French film for which Alan Bown wrote the music, opens at London's Cinephone Cinema in December. Pye plan to release an EP from the film.

Herman's Hermits left this week for a month in South America doing TV and radio . . Pink Floyd have a US

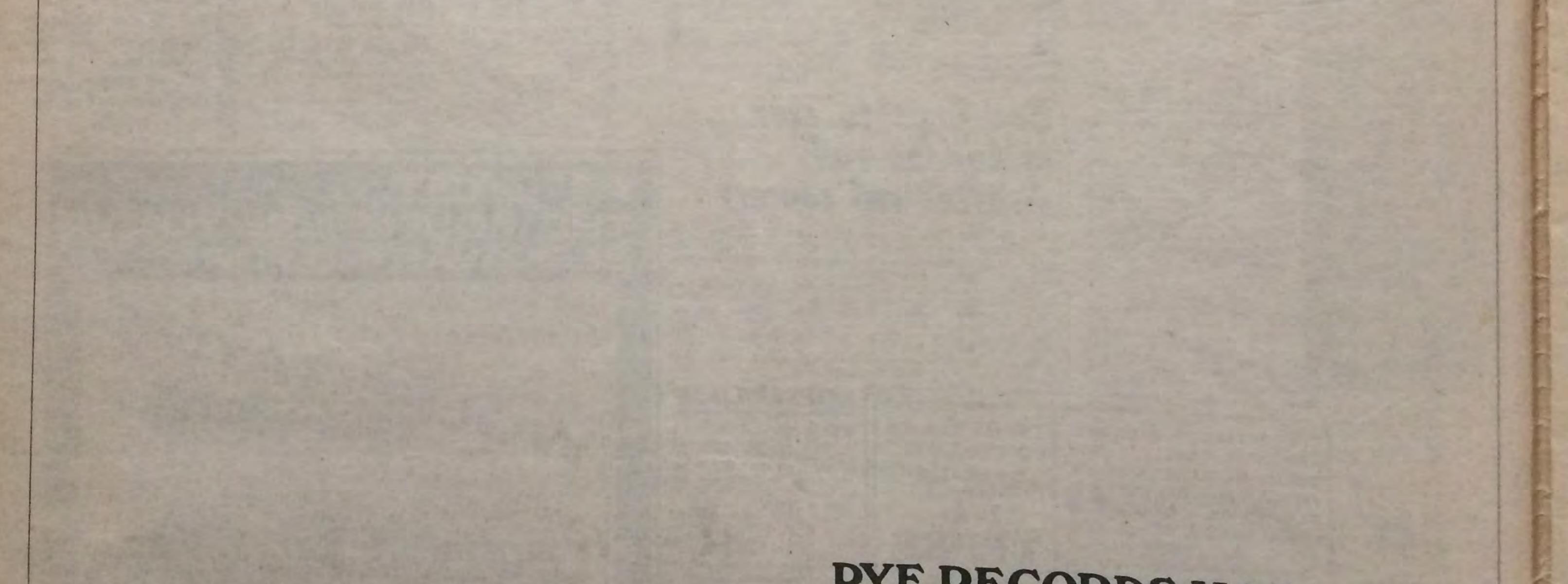
single released this week titled 'Gnome "-a track from their album "Piper At The Gates Of Dawn."

SMALL FACES organist IAN "MAC" MCLAGAN Was arrested at London Airport on Monday. He was later charged with unlawful possession and illegal export of cannabia resin.

He was released on bail and was due to appear in court in Uxbridge yesterday (Wednesday).

Stephen. Facially-doesn't Quasimodo remind you of Abdul The Bombay Strangler?

of second son, Mark



PYE RECORDS HAS FIVE SINGLES IN THIS WEEKS TOP TEN! 1. THE FOUNDATIONS Baby, Now That I've Found You 6. THE KINKS Autumn Almanac 7. DONOVAN There Is A Mountain 9. VAL DOONICAN If The Whole World Stopped Loving 10. LONG JOHN BALDRY Let The Heartaches Begin'

TOUCH OF THE SOFT INSANITY ...

EVERY so often, a record is L issued which carries an invisible label saying "instant hit." The Scallold's "Thank U Very Much," a catchy nonsense song, sung in a broad Liverpool accent is such a record.

The Scallold are three Liverpuditans - Roger McGough, Mike McGear and John Gorman - who having been featuring their own brand of humour for several years now. According to Mike, they were formed "just before the last war," but a three year life would be more accurate.

"We're definitely a humour

little thing to end the Scaffold's show. I had a feeling about it. It has the soft insanity that I love. It says nothing, but it's bright and happy and I thought it would make a good single."

The best thing about a hit for the group is that it will widen their scope. To date, they have worked mainly for nrihern audiences. This could get them known in a wider field. They have in fact been talking with the BBC about the possibility of a series for the group.

If disc success comes, Mike is anticipating another round of

I'M feeling quite lonely," said Paul Jones. "I haven't been around the country for nearly a year and it seems a long time. I miss audiences." After a period of comparative quiet, Paul is about to spring into action again with a trip to Sweden, tours of Britain, America and Australia being lined up and a new record - "Sons And Lovers," written by Mike Leander, which is released tomorrow (Friday).

"I'm off to Sweden next week," Paul told the MM, "to capitalise on the "I've never done a tour

there - just popped over and chatted everybody and done a bit of TV and radio. I'm really looking forward to it after hearing the Hollies raving about their tour. " Then it looks pretty cer-

tain I'll be going to Australia in January.'

Was he big in the Australian charts?

"Probably not," he said. "Nobody has mentioned it anyway. America is completely dead territory for me

success of my last two records there. I had a number one there—which half compensates for what happened in England. PAUL BACK



SCAFFOLD: " definitely a humour group."

group," said Mike from Liverpool on Monday, "We use social comment and satire in our material, but we prefer to hide it in our material. How would I describe the group? Bloody awful.

" Our best audience are students. We find they laugh at the sort of corn we do easily and get the jokes very quickly. Roger does a lot of quick-fire verbal word images on stage and we find the students get them very quickly."

" The record was written as a

M RDS.

Hofner Vienna,

and I always feel the Australian market is similar to the American. " I intend to change things

in America. I've got a new agency deal and hope to go to Japan and then on to America next year."

I asked if Paul changed his act for audiences in different parts of the world.

"Audiences really only vary in their capacity for involvement," he said. "As I remember Australia three years ago they had a terrific capacity for involvement. Not that they would like everything you give them, but if they do like it they do like it they groove to it. And if they don't like it they let you know.

"The extraordinary thing is how you can get a different reception in the same town. The first time in Liverpool I couldn't think what all the fuss was about. We'd just had our first hit, '5-4-3-2-1,' and we got a most lukewarm reception at the Empire when we had been going down very well everywhere else. Then the last time I went there it was the best night of the whole tour."

For his Swedish trip, Paul will be backed by local musicians,

Country and

20 gns.

"I shall be going over - your non-commercial, early to rehearse the group and get together with them," he told me. "I used to take a musical director with me but if the arrangements are good there is really not much an MD can do that I can't do myself."

Before he leaves for Sweden, Paul has to finish work on the film, Committee. "I've still got to do the

most exciting part, the final scene with the discovery of my terrible crime and so on," he said.

Since he started an acting career with Privilege, Paul has become an even more avid theatre and cinemagoer. American thing happens "I find I am watching

the technical side of acting now," he admits. " I used to watch only one kind of film

artistic type, mostly from Czechoslovakia or Poland. They are still my favourite films but now I am getting something from watching the old Hollywood jobs.] find I am less carried away by a story and more by the techniques used to tell it.

"The music for the film is undecided at the moment. All I can say is that various people, some of them famous, may have something to do with it."

Paul is anxious to set up a new British tour.

"I would like to do one in the spring, unless the then," he said. " It's time I got in front of a home audience again." - BOB DAW-BARN.



Selmer London Arizona Jumbo,

the " The Paul McCartney's bro-

ther " saga. But it doesn't up-

set him "I'll be upset that

people can have such poor in-

telligence, but really the things

we do are so far removed from

the Beatles that there isn't any

They'll also get tagged as a

new Liverpool group, but in

fact, Liverpool humour forms

a very small part of their re-

pertoire although their accents

are unmistakable, "Well, we're

northerners. Nothing we can do

38 gns

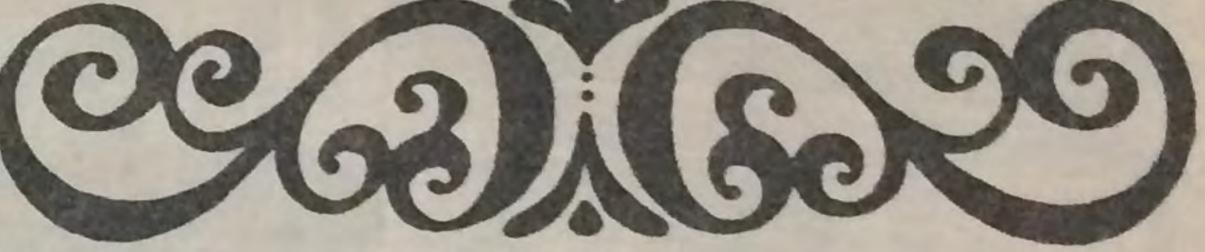
comparison."

about that.'

Selmer London Western Jumbo,

Hofner Flamenco, 18 gns





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MELODY MAKER

IT'S JAZZ POLL TIME AGAIN - time for you to vote in the annual, world-famous Melody Maker Readers' Poll. Make sure your favourite musicians, bands and singers get their full share of votes by filling in the coupon now and sending it to Jazz Poll, Melody Maker, 161, Fleet Street, London, E.C.4. Past winners in the New Star category are not eligible for votes in that category. They are: Britain - Peter King, Brian Dee, Dick Morrissey, Alan Haven, Brian Auger, Ernest Ranglin and Roy Budd. World - Benny Golson, Ray Bryant, Leo Wright, Roland Kirk, Freddie Hubbard, Tony Williams, Albert Ayler and Archie Shepp. Every MM reader is entitled to fill in one coupon, so VOTE TODAY.

CATEGORY	BRITAIN	WORLD	CATEGORY	BRITAIN	WORLD			
Top musician			Organ					
Big band			Guitar					
Small group			Bass					
Male singer			Drums					
Female singer			Vibes					
Blues artist			Misc. Inst.					
Trumpet			Arranger					
Trombone			Composer					
Clarinet			New star					
Alter sax			LP of Year					
Tenor sax Baritone sax								
			- I certify that this is my only entry NAME					
Flute			ADDRESS					
Piano			Mark your envelo Maker, 161-	pe "POLL" and s 166 Fleet Street, Lo	end to Melody ndon EC4			

Shepp opens no one shouts 'Rubbish'

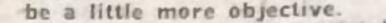
MAYBE it's because there was no one shouting "Rubbish " that the scenes of wild abandoned joy which greeted the end of Archie Shepp's set at Hammersmith were not repeated when his Quintet opened at Ronnie Scott's Club on Monday.

Not that there wasn't enthusiasm for his music-there was, in plenty-but when you are not called upon to make a demonstration of faith it's possible to

CAUGHT IN THE ACT



The five man trumpet set led by lan Hamer was absolutely scalding throughout, whilst the all-star reed line-up of Peter King, Ronnie Scott, Derek Humble (back from Germany) Ray Warleigh and Harry Klein produced some of the fattest most satisfying jazz sounds imaginable. Every man in the section turned in good solos throughout the evening, although it was Tubby's and Ronnie's two tenor foray on "Sonnymoon For Two," backed with stab bing brass and Bobby Orr (drs) and Jeff Clyne (bass) really laying it down which sticks in the mind. Finally, a bonus - Philly Joe Jones did a couple, "La Ronde" (some gooling all round on this one) and Tubby's big stretch number, "100 Proof." which provided one hundred percent proof, if it were still needed. that Edward Hayes and the bands he leads have still got plenty to say on the all too infrequent occasions when there's work for them to do .-CHRISTOPHER BIRD.



And maybe that's a mistake, too; for with this particular type of emotional catharsis you are either in or out, and if you are out, you're really out and the music becomes a colossal, nagging, braying bore.

There was a vast difference in the quality of the two sets I heard. The routines used were similar, with Shepp coming on after Jimmy Garrison's opening flamenco bass solo, feeling his way around snatches of blues melody, before being joined by trombonist Graham Moncur in a section of uneasy probings, and then Roswell Rudd who enters roaring like a lion.

From they on the tempo whips up and we're off on the frantic babble of sound, the explorations of textures and rhythms against a furious backdrop of Beaver Harris's drumming which doesn't quite manage to douse the calm sanity of Garrison's bass lines. (Question: Why do the front line seem as determined as they are to break up the phenomenal swing that these two generate) In the second set, this whole operation was much more successful, the whole thing fitting together more and at time a few amiliar riff-like figures appeared and the three front line horns swung in a quite magnilicently old-fashioned way. This was the set on which Shepp brought the tempo down with his "Shadow Of Your Smile " parody which led through a cadenza of slithering arpeggios and high harmonics into a hint

SHEPP: uneasy probings

of "Sophisticated Lady" to be followed by the most successful jazz of the evening, a ten-minute stretch built around a simple repeated motif laid down by Rudd, moving across the top of a driving montoona-type beat from Harris's propulsive drumming.

Then the flashing lights, Sousa, and out, and for the first time something like a mini-roar from the audience .- CHRISTO-PHER BIRD.

IRISH NIGH1

RISH folk music, it would appear, is not valid unless it contains plenty rebels being shot, condemnation of the English and letter boxes being blown up. At least that is the impression I got from most of the Irish Folk Concert at Camden Town Hall last Friday.

Mave Mulvany, winsome colleen with a rather hard voice, tugged the Irish audiences' patriotic heartstrings with a bunch of songs extolling the IRA and the 1916 era when Irish mail was noticed to badly bullet holed, "Someone, somewhere is shooting your letters." Dominic Behan's "Patriot Game," Miss Mulvany, can only be sung con-

SEAMEN PHIL

IF YOU are roaming around South London living it up on your Government ration of two pints of beer, in search of jazz, you can't do better than drop in the Royal Oak, Tooley Street, where Phil Seamen (dr), Tony Lee (pno) and Tony Archer (bass) are blowing up a storm.

Club sessions are held on Friday, Saturday and Sunday nights, featuring the trio with Frank Sinatra-inspired singer Johnny Garfield.

Tony Lee is tasteful, swinging and often very exciting and Tony Archer is definitely a bassist with interesting solo ideas as well as a rock-steady pulse

Phil is currently on top form, playing sympathetically to the small line up, aided by a brand new rivetted top cymbal that he seems to caress, rather than beat. On Saturday night he also contributed two solos, one on a medium blues, that was a model of construction. It's a beautiful little trio. Dig them if you can. Barbara Castle hasn't banned jazz yet. -CHRIS WELCH.

ON SALE NOW

Simon Dee--what

an interview!

vincingly by Dominic Behan, by the way

This was Dominic Behan Benefit Night in fact. The Kerries sung three of his songs, "Come Out and Fight," "Avondale" and "Grand Old Dame" to open their uninspired set. They are over-guitared and could afford to drop at least one group member, June Thurlow's " She Moved Through the Fair " was the bright spot in their evening's work.

It took the Tinkers to lift the evening onto its feet with Mick Flynn and Gerry Fox providing some lively instrumental work on fiddle, whistle and mandolin. They got outside the Irish Rebel bit with " Carrickfergus," "Maggy May" and " Made In Japan On The Back," a humorous comment on tourist souvenirs.

Once again Dominic Behan was relegated to compering duties, though he slipped in a couple of songs but it is time concert organisers realised that Dominic is England's favourite Irish son and deserves a bigger spot on a programme. -TONY WILSON.

SHADOWS

THE Shadows may be not the most with-it of groups, but they are probably the most polished, and it was polish mixed with great dollops of nostalgia that pulled the biggest Monday night crowd ever to the Pentland Club, Edinburgh, where Hank, Bruce, Brian and John spent last week in cab-

Said Hank: " People have grown up with our music and remained faithful to us. We find there's a demand for our old hits and we're delighted to meet it." So out they came " Apache," " Dance On," "Foot Tapper," "F.B.I." and "The Rise and Fall of Flingel Bunt." They opened with "In The Mood " with that corny little side-stepping routine which still looks good and typically Shad-The audience positively wallowed in the nostalgia as the group persistently perpetuated their image. A slick clean act, possible lacking an abvious peak in the performance I saw. But cleverly put together. - JOHN TUBBY HAYES A LTHOUGH there was a touch of the furrowed brows and eyes down when the Tubby Hayes Big Band, with several new faces on board, played at Ronnie Scott's on Sunday, this hardly lessened the impact of

HEDY WEST

WITH chattering teeth and frozen limbs a dedicated audience endured the loy cold of the Round House Annex to hear Hedy West on Thursday.

The Modern City was the theme of the evening; and Hedy's economical Appalachian Mountain style singing conveyed the struggle to live better than any wash of sentiment. She accompanied herself brilliantly on the guitar and banjo with deceptive casualness. "Little Birdie," the first song of her recent record, was especially effective.

Singer / songwriter Leon Rosselson, who has aptly been labelled a 'grown-up Tom Lehrer, sang his own brand of cynical songs; they are more frightening than sick, especially "Pals" a bitter satyr on TV commercials with the spoken chorus " enriched with nourishing marrowbone jelly."

Alasdair Clayre's songs added a gentler touch to the evening. even his songs of disillusion and hardship had a touch of romanticism. - JEAN AITCHI-SON

SAVILLE

STRANGELY mixed bag of performers at London's Saville Theatre on Sunday. There was Irish folk, psychedelia, a few lights, a bit of hip wiggling and good old " everybody utter yes!" soul music. Jimmy James and the Vaga bonds topped the sparsely attended bill, and proved the soul formula is wearing decidedly thin as far as London is comcerned Granny's Intentions looked and sounded good on "Life is But Nothing," and did quite a good version of " My Girl The Month Of May" but seemed to upset a nearby Dion and the Sermonts fan who claimed veriferously that they had "ruined 12.40



The Nice got their difficult numbers together for a tidy stage performance, and were outstanding on the exciting "Rondo." They could afford to be a little less serious in their approach.

The Span's lead singer word uncreased orange trousers and a mauve tie indicating a cettain sartorial inelegance, while Ten Years After took 15 minutes to prove Alvin Lee is a very fine guitarist. - CHEIS WELCH.



Two of the men who's 78s are selling fast on the market, Jerry Lee Lewis (left) and Little Richard.

DEMEMBER those old Little Richard singles you bunged up in the attic to please the mother-in-law? Well, get them down and dust them off, you could be sitting on a gold mine.

For years, jazz has nurtured its little coterie of collectors who will pay large sums for scratched versions of "Tiger Rag" on long-forgotten labels,

about them.

original.

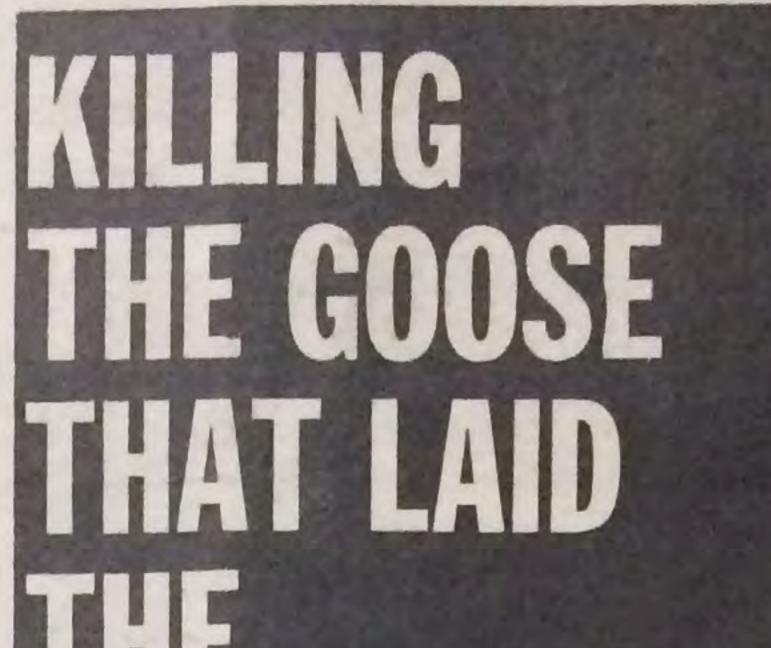
C'O now it's "where have all the flowers gone?" What? Isn't this the strange, seedy side of the pop world rearing its ugliest head once again? Why, oh why, do we go round and round in these senseless circles? No sooner has flower power become the latest trend, the biggest change, and the latest money-spinner, than it's being shot full of holes.

Probably one of the most sincere and major steps forward for the pop world has been systematically ruined. It's all happened before and until people start to think and get things straight it'll happen again and we'll get caught up in the vicious circle once more.

Maybe I'm insane or just sitting on the wrong side of the fence but I maintain that the British public who claim to have any interest in music have totally misunderstood sitting on the wrong side of the essence of flower powerand therefore have no right whatsoever to says it's rubbish, it's stupid, that it's finished, or to even say it's arrived.

It is even more pathetic and laughable to see people happily predicting and gunning for the demise of flower power because they've taken the wrong turning-and the further they continue up the wrong road the further they'll need to retrace their steps before they learn to understand. And what you don't understand you hate. "Look at all those stupid flower children," they cry, "with their beads and their bells."

"I'm surprised at some of



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Now, it seems, it's happening in pop. According to Erskine Thompson, who runs the Diskery in Hurst Street, Birmingham, the demand for ancient singles, 78s and deletions is "fantastic."

"It started about six months ago when I was amazed to find how many deletions I had in stock," he says. "I then discovered you could get as much as £5 for an old single or 78.

"You get some people who are only interested in one artist, like Jerry Lee Lewis, and want all the singles he ever made. We had one chap who paid 25s for a Georgie Fame single because it had been deleted. "Early Little Richards,

Fats Domino, people like that-there is a real demand for them. And it's not just the older customers who buy them,

"At the moment people are mostly interested in three general categories rock 'n' roll, soul and blues. Then you get people who are interested in particular labels, like Tamla,

the things we are asked for. Little Eva's 'Locomotion' is one that comes up time and again. And then there is a terrific demand for early Blue Beat, 'Let The Good Times Roll' by Shirley and Lee is an example.

"About 50 per cent of

the things we sell are also

available on LPs but they

just don't want to know

"Another demand is

created when there is a hit

record and people hear that

it was originally done by

somebody else. They then

want to get hold of the

"I'm sure the record companies could make a lot of money by reissuing some of these records. Big Bopper's 'Chantilly Lace' is one we get asked for a lot, Jimmy Witherspoon's 'Evening' is another and 'Same Old Sun' by the Four Tops.

"The field for old rock 'n' roll records is enormous. On Saturday afternoons the guys come in the shop in their leather jackets and string ties asking for Little Richard and Elvis Presley. "Later the Mods come in

asking for Otis Redding. Each will turn their noses up at the other's tastes, but there is no difference really -it's all soul music."

I'm just off to get those old Ruby Murrays that have been holding up one end of the sofa since the leg broke in 1958.-BOB DAWBARN

But if you knew what was going on in the heads of the flower children as they basked in the sun and drank down the music beneath the skies of Monterey, then maybe, just maybe, you could own up to yourself and admit they are doing something you would very much like to do yourself -but, of course, you've got to go now, I forgot, dinner's in the oven, and I must wash my hair, and I've got to get up early for work tomorrow otherwise the boss will kill me.

Well, dear-he won't kill you, maybe he'll understand just a little bit.

So what is flower power all about then? It's supposedly been with us for over a year now-but do you know really what flower power is saying?

The term flower power, was coined in America, on the West Coast. It stemmed (ha! ha! ha!) from the love philosophy of the small "hippie" communities who, among other things, loved flowers because they came from the earth and signified growth and evolution.



The philosophical climate in the West Coast soon began to effect the new music. As people refined and understood these thoughts so they introduced the symbols and thoughts into their music. Music is as natural as the flower-another phenomena of human existence, we've never been without music-it is part of our lives. In no time at all the full, mind-expanding potential of music was discovered by the Americans and their faith and belief in the power of music that grew out of their own philosophical and

spiritual lives, soared to great heights.

Here is an editorial written by Charles Royal, an Englishman now living on the West Coast who edits a newspaper called Countdown. I gives a good idea of the feeling and spirit that has spread so gently, that has grown with the grace of a flower, and given birth to the raging "fave rave" called "flower power" which so many dismiss without a second thought, when they haven't even reflected on their first thought.

"Music is more than an art form today-it speaks; it has a message.

"Music is the most powerful single emotional force that man can produce because it begets Love and it stimulates Love. Universal Love. Therefore music is a power for good, stronger than hate, a power that can, if allowed, unite people . . . people of all colours, tribes, languages, for-

Above, Epiphones TEXAN, top of the flat-tops, 120 gns: CASINO. greatest thin acoustic, 205 gns: SERENADER, beautiful 12-string, 137 gns: RIVOLI, pace-maker bass, 210 gns.

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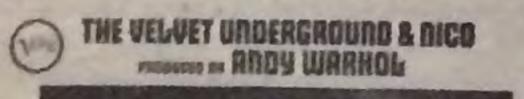


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mer ideologies, factions, circumstances and from all physical locations on the earth.

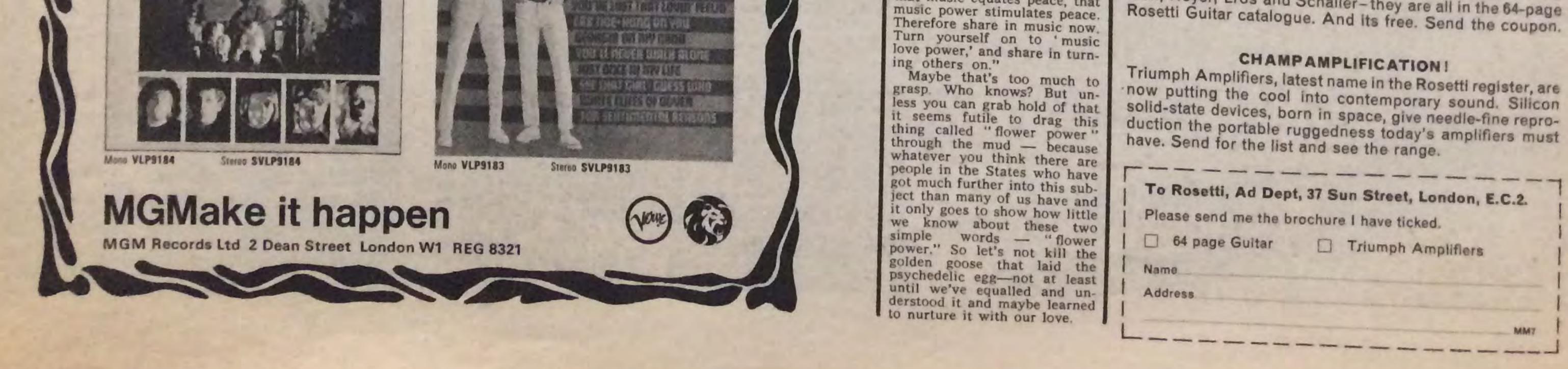
"Music can penetrate the very existence of man. With all the dividing and insidious forces attacking man today, with the nations gone mad, music remains and is like a soothing healing balm that can rebuild and restore people to a greater realisation of themselves as individuals and their relationship in the universe. Can you imagine what would happen if the world leaders could be turned on to music, if they would think music?

" If music could really penetrate their minds or motivating force? Their soul or very life existence would change. This power (music for peace) would be released. This music-from which springs love and peace -would flow over and heal the nations. Think back over your life-has music influenced you? Is it important to you? Have you seen others respond to it? Think how empty life would be without it! Then consider its potential power. We are not saying that life in general is very empty without music, we are saying that music is definitely where it's at today - that music can and will penetrate the "establishment barriers" of fear, materialism, and hate, that music has and will continue to break through. We are saying that music has love power, that music equates peace, that music power stimulates peace.

STYLED BY FARFISA in the great Mozzani tradition, these new Classic and Flamenco guitars, six in all, range up from 40 gns. Made for musicians by fine Italian craftsmen, these are instruments of the very highest class.

A GOLDEN RANGE

Epiphone and Mozzani are top of this week's bill. But there are more, more, more. Tatra and Egmond, Mitsutomi and Lion, Hoyer, Eros and Schaller-they are all in the 64-page

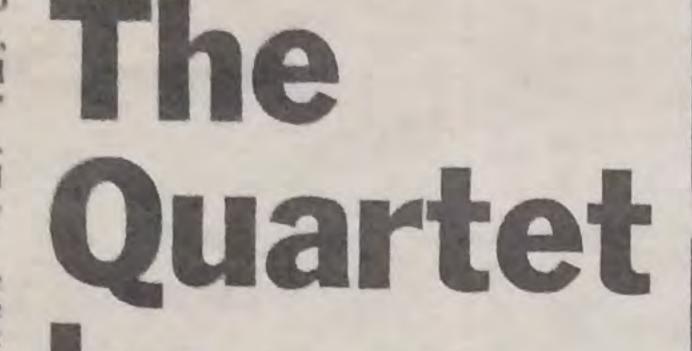


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DAVE BRUBECK BY MAX JONES

DIDN'T intend to say anything, really, about the group until the end of the year," said Dave Brubeck. "But the news leaked out from one of my musicians."

He was talking about the imminent break-up of the world - famous Brubeck Quartet. News of the group's



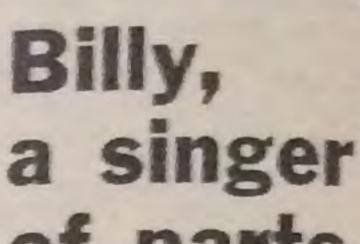


"Yes. This thing is 55 minutes long without improvisation. With the Cincinnati Symphony I'll be present as an improvisor on piano, and this will alter the length of the work."

The Brubeck Quartet has been playing in public for a long time, and I wondered whether Dave would miss the kick of a live jazz performance.

he's toured Europe three times.

"Then, too, I must tell you that we have so much fun at home, musically as well, that sometimes I have to walk out into the woods to get away from it. There's no lack of music when I'm at home. And I look forward to a little time to work when there's no deadline hanging over me."



impending demise, or at least of Paul Desmond's leaving, has been abroad for a few months now. Doubts have been expressed about the truth of the stories and Teo Macero, who produces Brubeck's records, told me in September that he didn't believe the quartet would break up for ever.

"They may go their separate ways, all of them, but they'll have to come back together for occasional concerts and record dates," he said.

"We are going to make more records in December," he agreed. "But after that, I don't know. I have other plans, Nobody concerned with the group can believe it. People have practically offered me the moon to stay on the road, and the office is going crazy with fantastic offers.

"I didn't realise the group had opened so many doors and could have continued opening more."

DOWS out quietly

delighted Brubeck on this tour was the warmth of the reception the group got everywhere. Was it due in part to sentiment because these were farewell performances? Dave said he hoped

"If we'd staged this thing like a farewell tour I might have thought that, but we didn't. We're a group that's always been free of gimmicks, and so we're going out quietly. That's the way I wanted it to end.

"My musicians have all been very aware for some time that we were going to disband. At first July was the date, then we decided

One of the things that to go to the end of the year. And at the end of the year, that's it. They've all had plenty of notice.

"We used to average 250 nights a year, most of them one-nighters, then I gradually cut more and more until we were down to about a hundred concerts a year over the past two or three

years. As I say, I was content to let it end with no farewell bit, but the news leaked out." What are Brubeck's plans for the immediate future?

"Well, on December 3 they'll be doing my oratorio, 'The Sight And The Wilderness.' We're upstairs working on it now. Parts of

it have been performed before but this will be the first full performance. It's being done mostly by students from the music department at Bloomington, Indiana, and a lot of it I haven't heard yet.

"I've heard enough of it in rehearsal to know that it's very satisfying to me. But I'm not pushing it just yet. That's why it's hard to outline my future plans. I want to know if I'm going to enjoy it or not, whether it's something I want to do. Anyway, I feel I learned so much from writing it."

Does the oratorlo find room for improvisation?

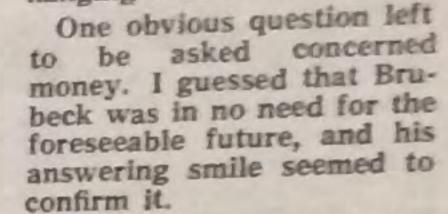
"On the road, do you mean? I don't think I'm going to miss that much. The Quartet, when it's playing at its peak, I'm going to miss very much. I know that because it's a very strong experience.

"But the point is that if the oratorio goes well, and I enjoy doing it, this could be a full-time job. I have offers to conduct it in Holland, and other offers open. I'm waiting to see."

Could Dave say why, at the height of its success, he had given up the quartet?

"I'd say my wife and six children . . . that is the principal reason. There's just the terrible feeling of leaving the house, when you know you're not going to be back for 90 days.

"The reason I've held out so long against my nature, is that my wife, Iola, loves Europe and often travels with me. And my son, Matthew, he's six, and



"Well, financially we're in a good enough situation not to worry," he said. "The worst that could happen is if we couldn't live in the home we are in now. But my wife and I could adjust to that. No, I haven't any thought of moving to Europe to live, but I'd love to be free to travel somewhere

and settle down and write in peace." Before he left, Brubeck said he wanted to pay tribute to the men in the quartet. "In my entire associa-

tion with them," he told me, "I've found them always to be real gentlemen and a credit to jazz. I know there'll be many times when I'll wish I had them with me, and I hope I can always call them."



"I want to stay with the trio for quite a while now.

of parts

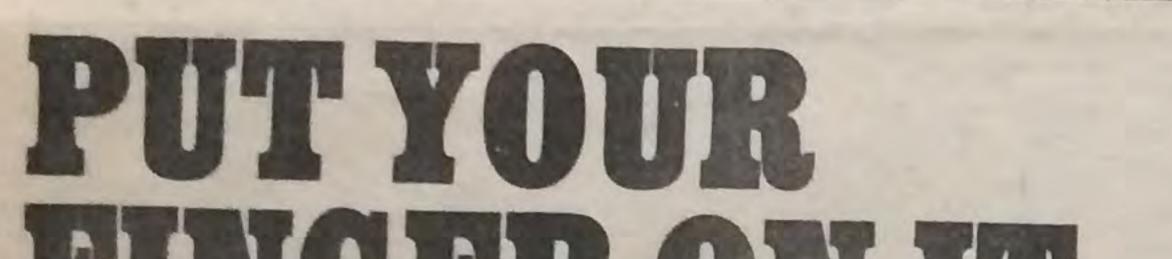
BILLY BANKS BY MAX JONES

COME have fame thrust upon them, and Billy Banks - so far as jazz fame is concerned -- comes into that category. Banks, who died in Tokyo last month. claimed the attention of jazz lovers and historians solely on the strength of a few records made in 1932.

And he was on these, so far as I could gather, by pure chance. The records, cherished by all disciples of Chicago style, were "Bugle Call Rag." " Spider Crawl," " Margie" and "Oh, Peter," " Bald Headed Mama" and "Who's Sorry Now," " Mean Old Bed Bug Blues," "Yellow Dog," "Yes, Suh" and "Anything for You."

Banks sang and scatted in a curious high voice, occasionally reminiscent of Cab Calloway. It wasn't great jazz singing but it had a beat and plenty of edge, and Banks made something of the words.

In my young days we didn't. take the vocals very seriously. But they were backed up and surrounded by the exciting music of Henry Allen, Pee Wee, Joe Sullivan or Fats Wal-Jer, Al Morgan or Pops Foster, Condon, Zutie and others, and the total effect was forceful and hot and a bit different from anything else on war. When I met Billy in early '52 he listened to "Spider Crawl," issued on Brunswick as by Billy Banks and his Orchestra, and said: "I always did wonder how that came out. I never heard it until now. It still sounds fine to me." There was a furmy side to the Banks record story: one much appreciated by this merry character himself. When the "Bed Bug"/" Yellow Dog" coupling was first released in Britain in September '36, the Vocalion leaffet stated: "The identity of the lady who does some of the singing in 'Bed Bug Blues is a complete mystery to us." And as late as '41 the MM carried correspondence about this "lady," one writer suggesting she was Una Mae Carlisle. Of course it was Banks, doing an innocent impersonation. And years later, m his variety act over here, he was wont to unleash a crosstalk impression of Louis Armstrong and Rose Murphy. He was a man of parts, not a real jazz singer. But he shouldn't be forgotten too quickly and won't be while there are jazz fans left to play " Mean Old Bed Bug."



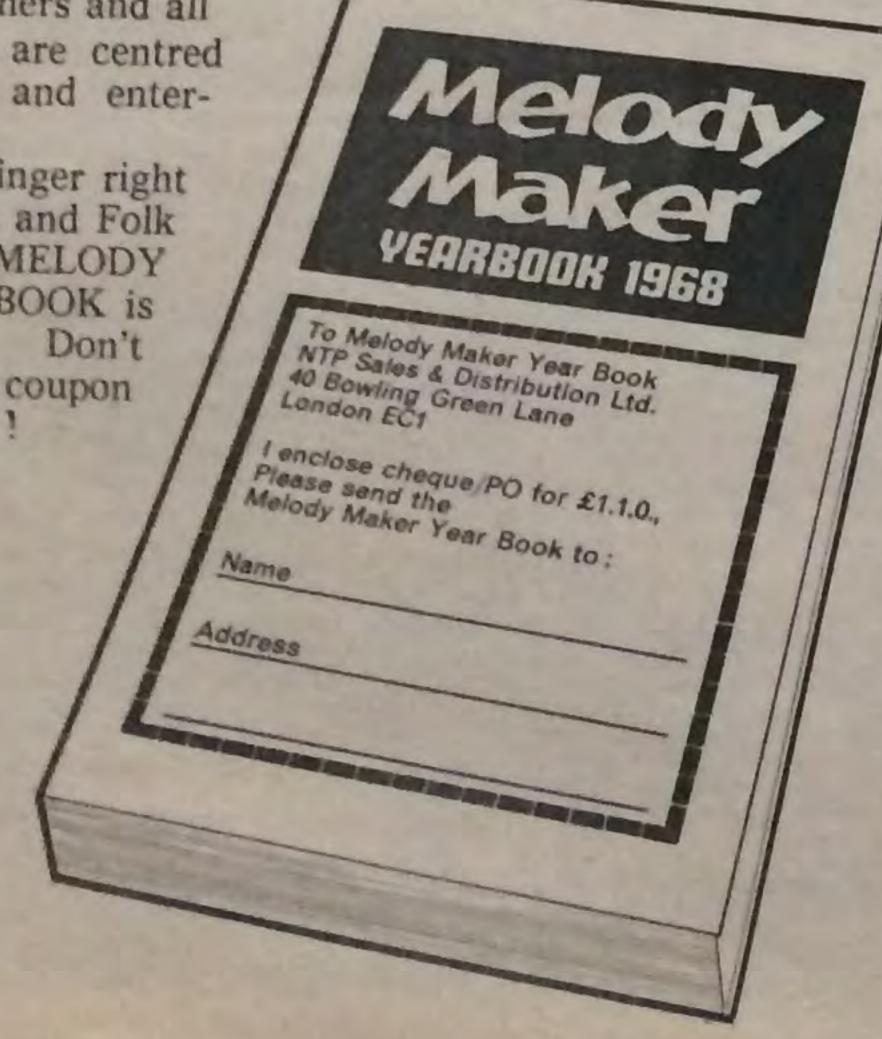
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In a.m. - is that he provided me with one of the most delightful quotes I've heard in more than a decade of interviews:

me for an interview at nine

"The only time I'd listen to rhythm and blues would be when my grandmother put it on."

With a grandmother like that, a father who danced and played jazz trumpet, a guitarplaying grandfather and a mother who sang and danced, Bobby Durham could scarcely fail to make music his career.

Bobby, from south Philadelphia where he went to school with Ted Curson, is a thoroughly jazz oriented musician, but it is interesting to learn that much of his experience on the road was gained with rhythm and blues artists like James Brown, Marvin Gaye, the Drifters and the Supremes.

"I used to get called for these shows because some of the other drummers couldn't read."

Once, in 1963, Durham had to deputise for James Brown's two drummers when their truck broke down on the way to the gig.

"I worked around Philly for about two years with rhythm and blues groups, but my main interest was always jazz." After two years in the U.S. Marines, Durham came out in 1959 and worked with Cat Anderson, Richard Groove Holmes, Bull Moose Jackson and Lloyd Price.

It wasn't until he'd been on the road for eight years that he really broke through into the higher echerons of the jazz world. And then, as is



with

Oscarby ear

simultaneous calls to join Damita Jo and Count Basie. I also got three calls from Ray Charles.

"Then, while I was still waiting to get confirmation from Basie, Mercer Ellington called me and asked me to replace Rufus Jones in Duke's band. So I joined Duke in March and stayed for about five months.

"I was a little shocked to find myself playing with Duke -but of course I'd always dug his band. What was an extra bonus was that I got a chance to work with Ella four or five times at Jazz at the Philharmonic Concerts.

"Those concerts also led to my joining Oscar. He'd come on to do the final number with Duke's band and that's when he heard me and asked me to join the trio.

"Working with the trio is

Everything's been pretty groovy and Oscar has been very nice,

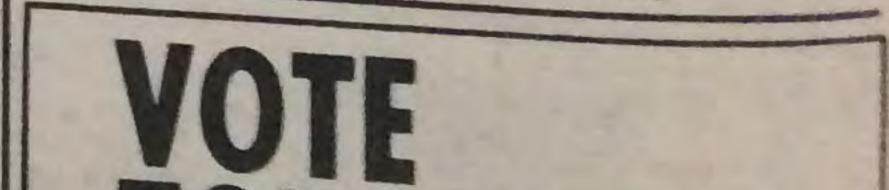
"You know, it really tore me up when he called me and asked me to join him, after Louis Hayes went with Freddie Hubbard. I thought he was kidding at first."

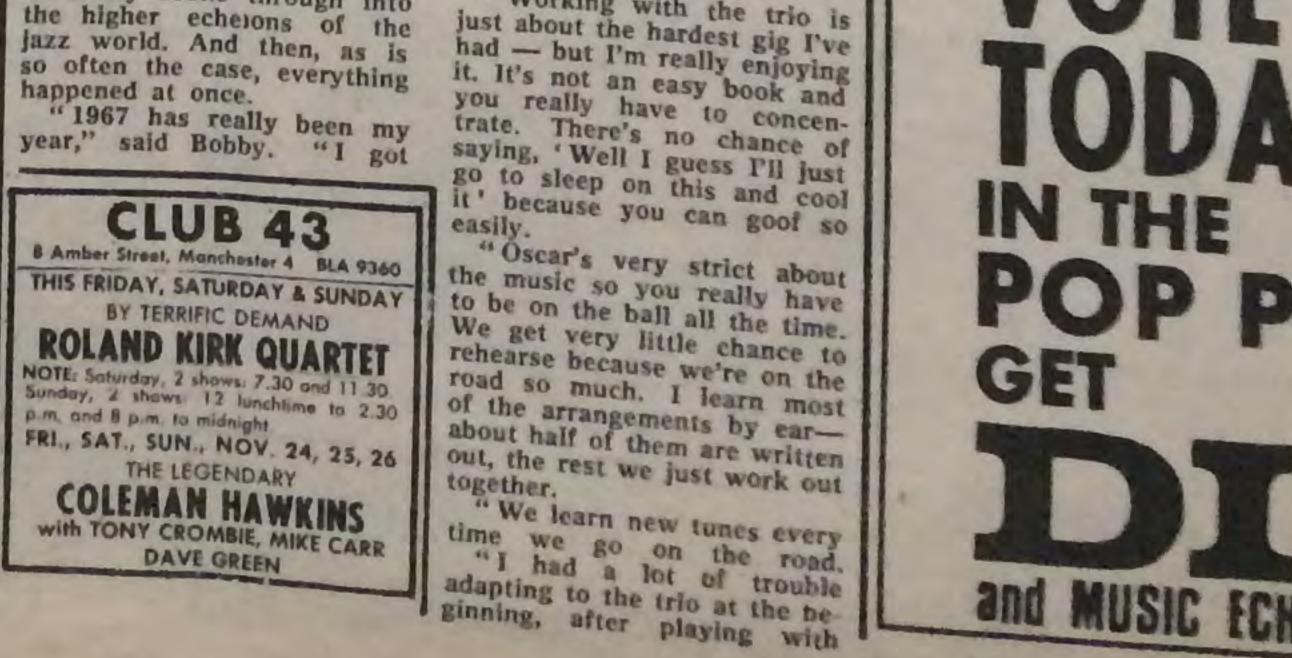
Durham, who came to drums after spells of playing trombone, vibes and bass at school, is a thoroughly musical drummer who has settled beautifully into the Peterson trio and it is impressive to watch the way he listens intently while he plays.

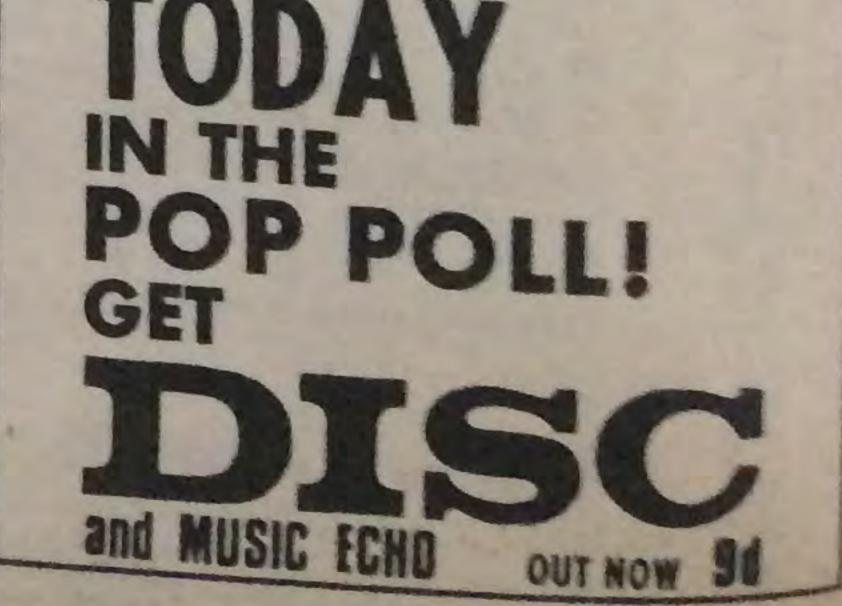
His first influence was Chris Columbo with the Wild Bill Davis trio and his principal idols were, and still are, Art Blakey and Max Roach.

A tough, wiry and athletic man, Bobby Durham is five feet six and three-quarter inches tall - which is an excellent thing for jazz.

"I was pretty good at basketball and baseball and for a time I thought about making a career in sport. But guess the musical influence was too strong. Jazz was always being played in our house. And then I'm not really tall enough to have become a Harlem Globetrotter!"







NICE ... VERVI

"NICE - very." That was the comment scrawled on the cover of an acetate of a new LP by a new group - the Nice. Of all the new groups to emerge

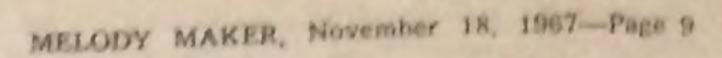
this year the Nice are the most musically rewarding, as well as being exciting and original.

The Cream were the group event of 1966, and the Nice are this year's equivalent, if not in terms of publicity and instant recognition, but at least in achievement.

But the wheels are turning in the right direction, and chief wheel Andrew Oldham, the man who brought the Rolling Stones to fame. has signed them to his Immediate Record company and is predicting a big future for them.

Their album, only recently cut and as yet untitled, includes an exten-





FLIES

NO WORK PERMIT FOR NEW POP 30 STAR FELICE

NO work permit was available for chart newcomer Felice Taylor when she arrived in Britain from Los Angeles last week. Her second record " | Feel Love Comin' On " on the President label moved up the MM Pop 30 from 29 to 24 this week and she told the MM on Monday: " I'm trying to get a permit and hope to do some radio and TV here. Meanwhile I'll just be doing some sightseeing." She flew to Germany for a week of radio and TV dates on Wednesday and hopes to return to Britain later. Felice, aged 19, was discovered by Bob Keene who discovered Sam Cooke and produced hits like Ritchie

ded version of their current single "The Thoughts Of Emerlist Davjack."

It also includes some of the most exciting music I have ever heard produced by a British group. Those who have heard "live" their lengthy work-out on "Rondo" and its explosive climax will be pleased to know it has recorded very well.

I met the group to hear an early pressing this week and, crushed with them in the "music room " at the Immediate Records office, was mentally crushed by the rich, roaring sounds.

Nice music absorbs a lot of influences, from rock and roll to the classics.

That sounds trite and unconvincing but when organist Keith Emerson is building an almost Bach-like finale and the drums are rolling with symphonic splendour, and when singer Lee Jackson and guitarist David O'List are generating beat heat, the influences combine in a manner that can only be described as a signal success.

In the smoky, airless music room, fully equipped with Mellotron and piano, the group sat around excited themselves at their album blasting from the hi-fi.

"The sort of music we are playing now couldn't have happened without a fusion of all the different musical scenes we come from mine rock and roll, and Keith's Jazz and classical."

But will their advanced group music restrict their audience appeal? Said drummer Blinky Davison: "I don't think it will. It's all down to listening. People have GOT to listen to music now. We were playing at the Isle of Wight recently and a NICE: signed with Immediate

man complained that the kids were just standing around doing nothing. "But I said -- 'look at them man, they're LISTENING.' He sort of said - 'Oh, I suppose they are.' As we don't restrict our music, we don't want to restrict our audiences. We've broken down our musical barriers. They should break down

theirs. We should be able to play at Ronnie Scott's club - except they'd call us long-haired yobs."

Said Keith: "Sometimes there is an incredible atmosphere on stage when we are playing, it's almost frightening. I get frightened by myself and the audience as It builds up. Sometimes it makes me want to go mad."

"There is a very searching, creative atmosphere in the group," said Lee. "We do a lot of the writing, and there are visual things as well."

How did the group rate each other as musicians?

Blinky looked at Davy who was sitting on the floor gazing into space. "I think Dave will definitely be one of the finest guitarists in the country if he keeps up his present rate of progress" - silence from Dave - "and I'm pretty good as well!"

Nobody else was prepared to bandy compliments, or insults, about, but it's obvious the Nice are one of those compact quartets where every link is strong and each member's contribution is vital.

And that's the Nice - strong and vital.



" Donna."

Her first record was an American hit called " It May Be Winter Outside," and she previously worked in session backing groups.

Valens' " La Bamba " and







the realms of pop within the boundaries of insanity, being as witty, and as subtle as ever. No doubt the more times you hear " Hello, Goodbye," and " I Am A Walrus " the more the subtleties

easier but heavily electronic

split up recently, Joe to make it on his own and the group to now go out sep-

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years ago and the more people saying things like this the better - but more people need to listen.

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in nostalgia with this In-cluded — "Georgia." "It Don't Mean A Thing." "Shoe Shine Boy," "Jeepers Creep ers," "Basin Street," " Lazybones."

AT HOME 99

66 THERE'S ALWAYS

SPECIAL ABOUT A HIT

SOMETHING EXTRA

GENE: long round of jet journeys

PITNEY, THE POP

DAVE PREFERS BRITISH HITS

THE Dave Clark Five - still one of the friendliest (and rich-

COMMUTER

S far as Gene Pitney was concerned, it was five a.m. In fact, it was seven p.m. at London's Top Of The Pops studio. " But I'm still operating on New Zealand time," said Gene. "I've been here three days but I still haven't caught up." Pitney was in London on one of his whirlwind promotion trips. He flew in from New Zealand en route for America and a long two months rest. And he was very, very tired. Life with Pitney is a long round of jet journeys round the world. His four main zones of operation are America, Britain, Italy and New Zealand, which adds up to a formidable amount of commuting.

In Britain, Gene has made his name with big ballads; in Italy he sings mainly in Italian, and in America he sings everything from country and western to up-tempo, beaty numbers.

"I think back home in the States, I have a broader canvas. I can do the uptempo things and get away with them. Here in Britain I'm known more for the ballads. That doesn't mean that I wouldn't do an up-tempo thing here. But the best songs I'm given seem to be all ballads."

MONTHS

new British single "Something's Gotten Hold Of My Heart," is written by Britain's David

est) groups on the scene-are currently enjoying a new British hit with "Everybody Knows." This Les Reed-Barry Mason song, given a sort of singalong treatment by the group, marks their first home chart success since the brassy "You've Got What It Takes" nudged in last April.

WAIT

I've known Les Reed for years," said Dave. "We shared a room together

After Eppy, what now



at one time and last April he gave me this song. I thought it was a hit number but we never realised it until October because during the summer we were away touring America and it's pointless to release a record in August, so we decided to wait."

EXTRA

What does another British hit mean to the group? "Prestige mainly. Really, the money doesn't mean much. We've had hits abroad that never happened here and they've made ten times more for the group than a hit here would.

But this is home and a hit here means a lot to us in prestige and in personal satisfaction. There's

group explained. "We discuss everything between ourselves. Dave tells us all the facts about a situation and we all make our observations. Then Dave decides. The decision is an amalgamation of all the ideas we have thrown about."

FUN

The policy works well, because the Dave Clark Five have made more money than most people in the pop business. And what's important, they've kept it. "We've seen groups who have had big international hits finish up with nothing," said Dave. "That's wrong and stupid. We've all done well. Let's face it, we are in the business for the money the same as anyone else. All the boys have houses, cars, investments, businesses. "But we are also in it for the music. Once it ceases to be fun and enjoyable, that's when we'll give it up."

able to understand that we started the group in the first place because we got on together and we wanted to play music," said Mike.

We were friends before we were successful. And the reason we have been able to stick together is because we get on. We have arguments, sure, but that doesn't change the fact that we are a team. There's no one star, I usually do the vocals, but for this record, Lenny's voice was better. He sings it better than I could.

that's why the group has stayed together. And it's because we've stayed together that we've managed to be successful."

SENSE

The group work only about five months of the year now. "We don't see the sense in working ourselves to death and paying 195 6d in the pound for the privilege," said Dave.

What do we do the rest of the time? Write, plan - make films like the

and Jonathan - otherwise known as Roger Greenaway and Roger Cook. Pitney searched for months through hundreds of manuscripts before recording manager Ron Richards approached him with the song.

"I had recorded about 27 songs, all of which weren't good enough for a single and when I was given this, I flipped. It's a hit song.

SEXUAL

"I read in Blind Date a couple of weeks ago what Dave Dee said about the song. I agree, it is a sexual song. It's something slightly different for me, 100."

Gene's voice sounds different on the record. Was this deliberate? "Yes, I did it that way on purpose. I felt that it needed a softer approach and did the song quietly, right up to the microphone. suppose singing softly would change the sound of the voice as well."

Gene flew back to the States on Sunday for a couple of months holiday - his first real rest period since last year.

Robert Stigwood to leave NEMS Enter-NEMS.

prises along with such artists as the Bee Gees, Cream and Foundations, it's not surprising that show business pundits have been wondering what the future holds for Two people who have no doubts that NEMS will not only consolidate its position but also expand in the near future, are NEMS joint managing dir-



in the States," said Ellis. "In fact the Beatles are more and more ineterested

Rubbish

in NEMS."

Despite the Stigwood split, Nemperor will continue to publish songs by his artists, including the Bee Gees and the Cream, in the States. "We intend to vastly increase our activities," says Weiss. "We are looking for new talent and one of the major groups in America is negotiating to join us right now. I hope to be able to announce their name soon. We will aggressively increase both our management and publishing operation and also plan to go into independent record production." Are NEMS planning to produce their own records in Britain? "With the Beatles acquiring or building a studio it's very much on the cards that we will," says Ellis. "We would also like to promote more tours and may be putting on something in the Spring, And

with the increased interest



The Bee Gees are one of the groups who have left NEMS

> peror artists visiting here." Theatre's Sunday pop shows come to a temporary halt in December. "The D'Oyley Carte opera company go into the theatre for a season and we have to stop the Sunday shows purely because of the of scenery and amount effects they carry," says Ellis. "The Sunday shows will start again when the opera season ends on February 24. In fact they are really flourishing at the moment, "We are also signing contracts for a new musical to go into the Saville at the

beginning of March." There are no plans to move further into Europe. Markets "We do a lot of business on the Continent, of course," says Ellis. "But we feel it is best to leave operations there to the people who work there and know their own markets." NEMS are also launching a search for new artists to sign, though they naturally refuse to divulge who they are after. One thing is certain, however. There are definitely no SEND FOR FULLY ILLUSTRATED CATALOGUE NOW :plans whatsoever for the Beatles to tour either here or in America within the WATKINS ELECTRIC MUSIC LTD 66, OFFLEY ROAD, LONDON, S.W.9 01-735-6568 forseeable future.

always something extra special about having a hit in your own country."

IDEAS

Ex-film extra Dave manages the group. It's co-operatively operated and always has been, but they all realise that someone has got to take decisions. That person is Dave Clark. Mike Smith, principal vocalist and organist with the

"People don't seem to be

UPSET

People have already started to say 'Mike Smith is upset because he doesn't sing on the record.' That's a load of rubbish, Lenny sings it better than me. That's good for the group. That's all that matters.

"There are a lot of juvenile people about - not in age, in mentality. We've always been a team,

one we wrote, produced and directed ourselves. It's called Hits In Action, and is a 15 minute arty short film.

"On the strength of this, we are to produce a series for television featuring the group. American television is taking it and it will also be seen in Britain.

"The rest of the time? I chase the sun and lie on the beaches." - ALAN WALSH

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"And I'm not breaking into that for anything. Even if the record is a huge hit, I'm making sure that I have a rest. I may be back in Europe in December with my wife, but strictly on holiday. I want to see a few of the places I never get a chance to visit when I'm. here working, like Spain and Switzerland. "But I'll just be a tourist. No singing and no work."

Page 12-MELODY MAKER, November 18, 1967

CREAM DECLARE WAR ON SINGLES

IKE the arms race, the chart race is a monster nobody can stop. But a few brave spirits are shouting-"Stop the turntable --- I want to get off."

Scott Walker has said he is not interested in recording pop singles anymore, and prefers to concentrate on albums.

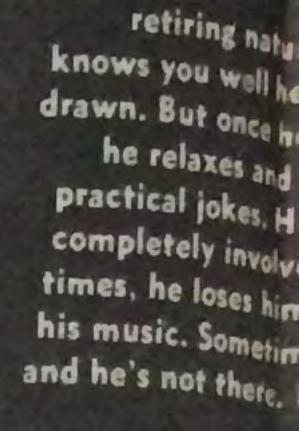
Now Eric Clapton, Jack Bruce and Ginger Baker of the Cream have an-



"Our management have come to realise that unless we are allowed to do what we want to, we can kick up a bigger stink about it than them!" How does Eric feel about

their latest album "Disraeli Gears "---and what on earth does the title mean?

"It's a good record, a great LP, but it was recorded last May and it's not really indicative of what we are doing now. When I hear it I feel like I'm



nounced they don't want to record any more singles. They are trying to opt out of the system where only a hit can ensure publicity, performances and money.

- Is the pop single losing importance, or are the "We want out" cries of Scott and the Cream merely straws in the wind?
- Eric explained the reasoning behind the Cream's decision by long distance telephone from Copenhagen this week.
- "It's not definite that we won't ever release a single again. The main reason for not wanting to do them is we are very antithe whole commercial market. The whole nature of the single making process has caused us a lot of grief in the studios."
- "I'm a great believer in the theory that singles will become obsolete and LPs. will take their place. They will be extended LPs at 16 rpm lasting two to three hours. Singles are an anachronism.
- "To get any good music in a space of two or three



minutes requires working to a formula and that part of the pop scene really leaves me cold. I hate all that rushing around trying to get a hit.

"On the other hand, if we went into the studio to do something for an LP that came out short and compact, we could still release it as a single.

But really, singles are horribly out of date and as long as the pop scene is geared to them a lot of people will be making bread who shouldn't be making bread!"

But will the Cream lose a lot in money and the opportunities for promotion on TV and in the press that the issue of a single affords? "You don't make a lot of

money on singles unless you have number one after number one. You can lose a lot of money on production. And the promotion you get on singles is part of the system I would like to break down.

"I can't criticise the Melody Maker because they are the fairest of all the

" To get any good music in a space of two or three minutes requires working to a formula and that part of the pop scene leaves me cold."

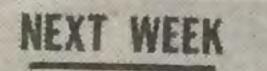
papers, but even so when a group gets in the chart you immediately get the bass guitarist in Blind Date! You are allocated publicity according to the acceptance of your latest single. The whole music scene in

Britain is ruled by the chart and people are brainwashed into thinking that the number one record represents the best music available. It's horribly immature and it's got to go." But wasn't there likelihood

of the Cream management objecting to such policies?

listening to another group. "It's an LP of songs and there is no extended improvisation anywhere. That's why we are rushing to do our next album, which we will record in America, and hope to have out at Christmas. "The title comes from a pun our road manager made when we were talking about racing cycles. Do you know anything about racing bikes? Well, they have gears called Derailleur gears, and our road manager was trying to pretend he knew all about them, but he called them 'Disraeli Gears.' I thought it sounded great and we put it on the album."

If enough groups and artists decided to boycott recording pop singles, it could throw the whole pop scene out of gear.







FEW years ago, an American machinery A manufacturer and importer made a business trip to Mexico City with his wife, leaving his three teenage sons at home. They left plenty of food in the ice-box and a 90 dollar "emergency fund."

When they got back they found the larder was bare -and their sons had spent the 90 dollars on a set of drums, a string bass and some amplification equipment.

The boys, Brian, Dennis and Carl wanted to form a rock 'n' roll group. Their dad was mad at the time, but he's very very pleased today. For the three boys' surname was Wilson and the rock group was the Beach boys, now a multi-million dollar pop empire.

Murry Wilson, father of the Beach Boy Wilsons told me the story over lunch at London's Hilton Hotel last week. Murry, a middle-aged practical joker, was in London with his wife Audree on a promotional trip for his first album under his own name:

"The Many Moods Of Murry Wilson," featuring a number of songs and melodies written by Murry and other songwriters, including Beach Boy Al Jardine.

Murry has been a songwriter all his life, with minor success. Now, thanks to his trio of talented sons, he is a dollar millionaire (he was the group's manager and publishes their music) with an ambition to see his own music recorded. "It's not the money now," he said. "It's the pleasure of seeing my own music on an album and perhaps giving some young, lesser known songwriters a chance." Murry and Audree are immensely proud of their

sons, full of anecdotes about their childhood and still, although all three are grown men with their own homes, concerned about them and about their existence in business infested with "a lot of suspicious characters." "They all live within about four minutes of each other and see each other off to s several times a day," said Murry. "We live about 35 went in and fort miles away, but I can drive rememb to them pretty quickly along a song the freeway." years be When the Beach Boys first started, they made a record on. With called "Surfin'" written by had a s Brian and Mike Love. "It hits and was a smash hit all over the one side

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CLASS MANAGEMENTS PYE RECORDS ROBERT STIGWOOD WELBECK MUSIC congratulate THE FOUNDATIONS For a fine **FIRST** Recording and a worthy No. 1 in all charts

("BABY NOW THAT I'VE FOUND YOU")

... and wish them all the success with



the 1

COLOMON KING: Wears My Ring" (Colum-

Play the introduction again. It falls flat on its face after that. I didn't think "Last Waltz" would be a hit, but if this guy has a face like Humperdinck it may get away -the dreamy face the chicks go for. Other than that, I can't see it getting away on the merits of the song

COUNTRY JOE AND THE FISH: "Not So Sweet

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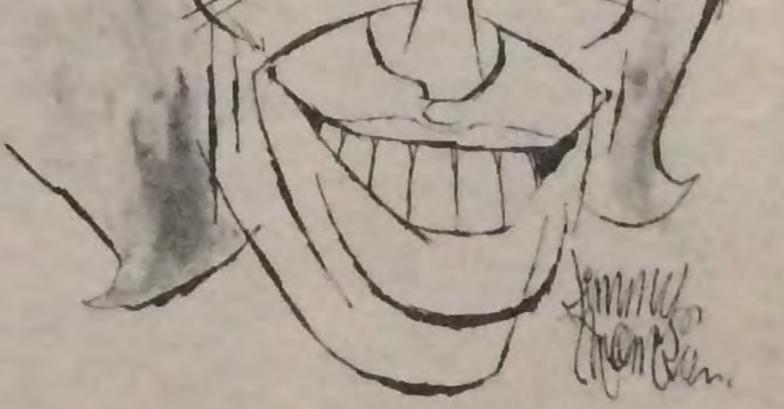
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Martha Lorraine " (Fontana). I don't know who it is, but it's got a tremendous arrange ment, it's good Like the guitar As it's not in the current Bri tish idiom-I suppose it must be American This will go down big with guitarists in groups, but I don't know if it will with the masses. They remind me bit of the Nashville Teens don't specifically follow all the new West Coast groups, and in fact I was rather disappointed with the Mothers Of Invention when they came over We've still got the best groups with the Cream, Jimi Hendrix the Beatles

ROX TOPS: "Neon bow " (Stateside).

moving young person. He's the old

mother hen of the Beach Boys. When

any of the others argue. Carl's the one

tour, the one who runs things. He's so

easy going. He once said to me ' Dad,

I'll never have an ulcer.' He won't

who calms things down. He has the

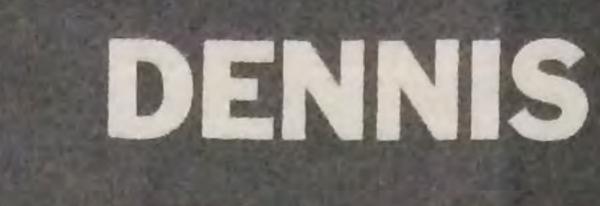
soft approach. He's the leader on

CARL

Carl's a sweet, slow

BRAN

Brian has a very nature. Unless he really ell he is quiet and withtce he really knows you. and is witty and full of es. He's a thinker and is nvolved in music. Someas himself completely in metimes you talk to him here. He's away with his own thoughts.



Dennis is a fighter. He had an insecurity feeling about being a middle child but success has given him a sense of identity. He feels now that he is someone. Dennis was the one who as a child got a few more paddlings from me. He was a bit of a rebel. He likes to take off and go hunting or fishing. He'll take a plane to anywhere and go exploring. He's got an independent nature, too.



WILSON

father of Beach Boys Brian, Carl and Dennis, talks to ALAN WALSH

States, but three and a half months later, the Beach Boys as far as the music business was concerned, were through. The boys were crestfallen. They did not want to be a one-record. group but the Hollywood record companies didn't want them. They asked me to manage them, and I went off to see the companies. I went into Capitol's offices and fortunately, a man there remembered my name from a song I had written eight years before.

started a surfing music trend while the other had sparked off a hot-rod music trend. Two trends on one record."

In the early days of the group's success, Murry had doubts about all three of his sons becoming involved deeply in the pop music business.

Murry stayed with the group - and watched his own machinery business fail. "I didn't take anything from the boys in the first year. It seemed immoral to take from your own sons. In 1963, I got 10 per cent in royalties and about seven per cent from their concerts." Today, Murry has more money that he has ever dreamed of.

He said that Brian, his eldest son, is a millionaire. "He's well on his way to his second million now. Dennis and Carl aren't millionaires yet - I think it'll take another five years for them to reach that stage.

"They own, as a group, two corporations and their net worth is between four and five million dollars."

The three boys are extremely generous, said Murry. In fact, it seems, Dennis can be a little too generous. " One year, where the other boys invested or saved their money, Dennis spent 94,000 dollars. He spent 25,000 dollars on a home, but the rest just went. Dennis is like that, he picks up the tab whereever he goes.

Now he has learned that particular lesson.

"Brian on the other hand never has any money in his pocket. I remember when Audree flew back to Los Angeles once. Dennis went to the airport to meet her and had to borrow 35 cents to get the car out of the parking lot."

Murry's early fears that success would spoil his sons seem to have been dispelled. "They haven't let money or success go to their heads although I have had to speak to them firmly, even sternly

on occasion. They are human beings after all."

Brian Wilson's decision to quit appearing with the group to concentrate on writing and arranging was entirely his own. "Brian is deaf in one ear. When he was doing concerts, the amplifiers had to be turned up high to make the group heard over the screams. Brian was suffering from the noise. His ears used to click for three or four hours after every concert. It was his own decision to quit appearing with the group and put

a substitute in his place.

"His decision had a bad psychological effect on the group. They were crestfallen. Brian was the leader on stage and off but they decided to go on and it was probably the best thing for them because they were leaning on him too much. Brian is happier the way things are now.

"He's very shy, timid even. He'd be afraid to appear on a stage now. I think he'd be panic-stricken if he he had to join the group again."



"Capitol took the boys on. With Capitol, the group had a string of worldwide hits and were unique in that one side of their records had

" In the first place, there are a lot of crooks in the music business. Then musicians have had a reputation of being lazy. I didn't want my sons getting lazy. They'd always been brought up to work hard and well. And it wanted a lot of money spent on their careers. I worked it

" After the group's second hit I told them I would have to go back to my business, but they begged me not to. I said I would stay if they would obey me and they agreed.

Beatles.

"Really all I was doing was harnessing Brian's talent and the talent of the group. And coaching them in humility. So many groups came on strong after success. I didn't want my boys like that."

out that it cost 7,600 dollars

to launch the group in the

States. Not much compared

with the million dollars I

estimate was spent on the

"He was so upset when at the end of that year, I had a long talk with him. He cried when he learned how much he had wasted.

you see. She's got a tremendous voice-all soft and lovely.

I go all gooey. There are only two girls in the business who exude personality, and that's

Lulu and Cilla. They really get across. I don't like the backing, but that's purely a technical

point. Cilla's all right by me.

I don't think it will be a hit

though. Not a strong enough

song

FROMTHE AKERS **CILLA BLACK I Only Live To Love You** Parlophone R5652

RITTON THE TROGGS

The tune is great, but what ways makes me want to clear do "nenn rainbow," and "elec- my throat. Sung with feelinggood us the "Letter." The LP all the time. subger has lost his rangy

TON JONES: - Fm Coming A Hame " (Decca).

-1

ere faces" mean? We've had and it builds tremendously. obscure phrases ever since That's the best record so far - Loty in The Sky With Dia- and I think it'll be a hit. I was monds." What's the point un- too hung up with the sound of yess they mean scenething? his voice to listen to the words. They seem to be going out of They were a bit sick in a way. alter way to use cliches. I'm A lot of thought has gone into ent knicked out by the arrange- this and it deserves success. ment, but the tune is beautiful. Chris has made some great re-Who a it? Well, it's not as cords. My girl friends play his

> DARLIAMENTS: "(I Wanna) I Testify" (Track).

Well, the label looks promising. I like this kind of soul music, but it has a very limited

very quickly after the last one. Are they getting it out quick before there is any trouble with work permits? It's the Bee Gees, and I like it better than their last.

DEACH BOYS: " Wild D Honey" (Capitol).

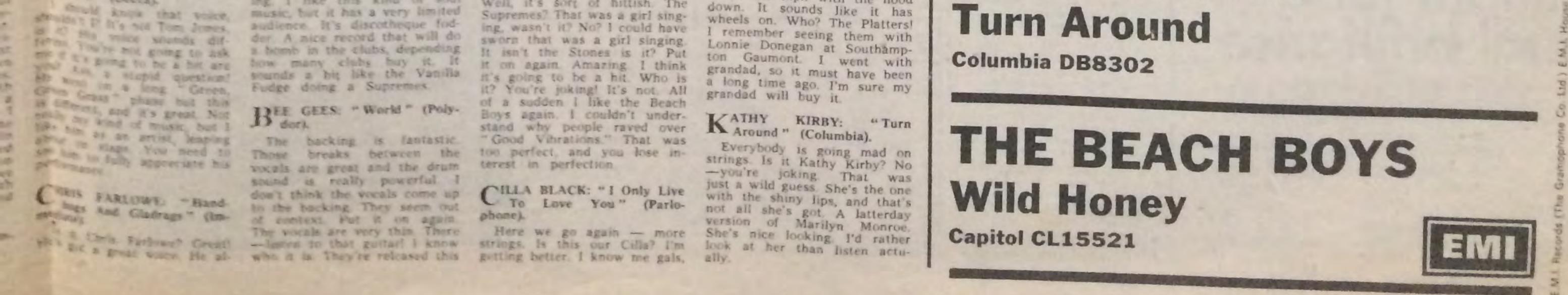
Ah-musical saw and air raid warning. Everybody take to the shelters. Sounds like an early Stones song. You can just imagine Jagger singing. Is this anybody well-known? Seekers? No. I can't really imagine the Seekers doing a Rolling Stones. Well, it's sort of hittish. The

DLATTERS: "Sweet, Sweet Lovin'" (Stateside).

A rave from the grave? Great! That's tremendous. It's that fellow who sings down the local discotheque again. I don't know who it is, but it really drives along. It swings. Before the days of Barbara Castle, it's the kind of sound you could drive down the M1 to at 120 mph with the hood down. It sounds like it has

PAUL JONES **Sons And Lovers** Columbia DB8303

KATHY KIRBY



Page 14-MELODY MAKER, November 18, 1967

PLAY-AN-INSTRUMENT-MONTH

DRUMS

The secret is ____ hard, hard work

THE very next time you see and hear a musician of outstanding ability, for goodness sake don't assume that it came easily to him.

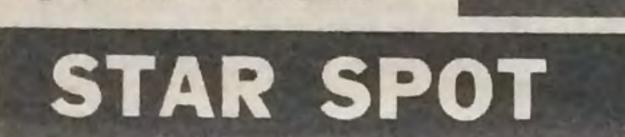
Maybe he chose a means of expression for which he was mentally and temperamentally suited, but I will willingly take odds that study, application, and darned hard work (all three of which are open to all of us) have contributed more to that individual's success, than any particular attribute with which he was born.

APPLICATION

- Let me establish right from the start, that I make no personal claim to genius. But I can claim to have made a moderate success in my chosen niche — and I can tell you that most of it has been achieved by sheer hard work and application.
- I was perhaps fortunate to be born into a Negro community in which music of some kind or another, was an integral part. In most Afro-American communities, the child ear is assailed with music almost from the moment of birth. was very young when my family moved to Brooklyn, New York, into a similar community and it was perfectly natural that at the age of eight, musical education started for me.

My initial instrument was trumpet, but my mother quickly spotted that I didn't seem to have an aptitude for it. For my part the drums held a vital fascination, and when I went along to try to join the local church band it was natural that I should choose - and be accepted on-drums.

just had to work hard in And it was from the bandorder to make any promaster that I received my gress at all. But I was first instruction, and soon keen - I was determined found myself playing for the church's many and to make good. varied activities - sacred Then came the time when I hymns, spirituals, and was proficient enough to outdoor marches, all had play in the small bands. their place. At the same First locally, then further time, I was taking piano afield in New York, but lessons from an aunt, and I still did not rest on any brilliant tone tonal brill:



made to practise regularly at home.

But the point I want to make at this stage is the fact that so far as drums were concerned, I was bad! So bad in fact that I

laurels. I continued to work hard on drum technique, and on my general music studies.



moved in to high school and got into the band there after which I spent three-and-a-half years at Manhattan Conservatory of Music where I played tymps in the orchestra. And here I majored in composition.

During these high school and college days, I first made contact with the jazz greats and their particular world. I was 17,

the world was at war, and musicians were not too plentiful. It was a relation of Billie Holiday's who took me under his wing, and introduced me to a number of influential people with the comment "This boy can play!"

Among them was Count Basie who was one of the

first big names for whom I played. Later I was asked to play with Duke Ellington, and when this offer came, I felt that my application to music study and to reading in particular would surely be justified.

But for my first date with Duke I wasn't given a scrap of music to read-I just had to fit in!

MAX ROACH

Bird. I well remember the time when he switched from alto to tenor for a period. For three whole weeks he lived with that tenor horn for every working hour - and for many when he should have been sleeping.

WEEK FOUR

GROUP

" If you are going to really play it- it has to be part of you" was his so true remark.



COMPILED BY JERRY DAWSON

The Shadows were our inspiration...

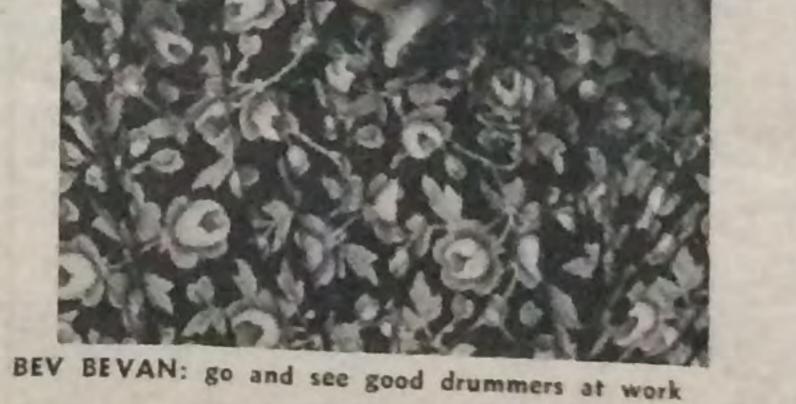
REV BEVAN (The Move): When I was 16 and still at school, myself and three pals, all great fans of the Shadows, decided to form a group ourselves and it was decided that I should be the drummer.

got a very cheap outfitand we were away, practising five nights per week, and getting maybe one booking every month!

We improved and began the usual rounds of youth clubs, teenage dances, etc. When I left school I took a job as a trainee buyer in a big store and, still a semi-pro, I joined Denny Laine and the Diplomats.



After a couple of months with him, I gave up my job and turned pro. Eighteen months later, Denny left to join the Moody Blues and though the Diplomats carried on for a while, I next joined Carl Wayne and the Vikingsand off we went for two months in Germany



tra). At the age of 10 I made my first side drumusing an old biscuit tin with sionist with the Halle Orchesa piece of chain as a snare tra and the B

Bobby Hall, and later from Jack Massey, senior percus-

FEES

It was great that I was able to break into the business. in this way-but it was very necessary too. For in the States education musical or otherwise costs a lot of money, and I had to work to help pay my fees.

Even before I went to the Conservatory, I also played with Charlie Parker, and Dizzy Gillespie, and I can assure you that in the case of the former, his was no natural genius. No one has ever worked harder for success than

It was after almost four years at the Conservatory that I formed my first group along with Clifford Brown, since which time I have pretty well concentrated on small group work.

know what I want to say -musically-and I must be master of my own fate to express myself in my own language. And think I have, to a degree. succeeded. But I was certainly not born with any genius-with any built-in technique or musical knowledge.

TIP FOR BEGINNERS. There just isn't any substitute for hard work.



other make. You'll soon hear what we mean. Send for your copy of the FREE booklet - 'All about to-day's cymbals' from:	Burton to form The Move. Since that first cheap kit, I have changed at least six times, improving all along the line, my present kit being worth something like £500. • TIP FOR BEGINNERS: Listen to good drummers on records and whenever possible, go and see them at work.	And wash't very popular when I broke a piece of mother's curtain rod to use it for sticks. KIT I started work as an appren- tice electrical engineer, and among my workmates was a drummer. He had a kit for sale, and I persuaded my father to buy it for me I took lessons from a well-	My first job as a semi-pro was with a small group in a large public house. I then took the pit job at Hulme Hippodrome, Manchester. I stayed there for five years, then came six months with the Geraldo Orchestra. After this I was for 18 months with the Crany Gang Show at the Victoria Palace, before joining the NDO nine years ago.	
	ROB TURNER (BBC	sale, and I persuaded my father to buy it for me I took lessons from a well-	TIP FOR BEGINNERS:	

PLAY-AN-INSTRUMENT-MONTH **IBES**

Mant

fast

WEEK FOUR

DILL le SAGE: It was by taking up the humble ukulele at the age of eight, that I gained most of my knowledge of chords and harmonies. And I had plenty of time to play the instrument, having been evacuated from London to a quiet spot in Sussex during the blitz.

I was getting on for 15 when I eventually returned to London, and as my dad was a drummer it was natural that I should follow in his footsteps-but not for long.

steps—but not for long. You must have heard the old gig drummer's gag that "next time on earth I'm going to be a pianist" which was just what I felt. Fed up with carrying drums around, I to obt muself to play piano taught myself to play piano and was soon playing on the local gig scene. And amongst those I played with in various small bands were Johnny Dankworth, Johnny Flanagan, and Bernie Izen. At 18 I formed my own tand, and we entered several MM contests, myself winning one or two piano awards. At 18 I was called into the Royal Signals for national service and played in the same band as Bobby Pratt. Demobbed, I played a summer season at Ilfracombe, took a quintet to Workington for a month, joined Johnny Dennis and his Ranchers for three months then bassist Peter Huggett and myself took a band to Great Yarmouth for a season at a holiday camp. When this finished I spent six months aboard the Queen Mary before joining the original Johnny Dankworth Seven and it was when in Bremen with John, that I couldn't resist having a go when I spotted some vibes on the stand. was completely sold on them. When Johnny disbanded the Seven and was in process of forming his big band, he was using me in a quartet and I suggested that I use vibes. He agreed. I bought a secondhand instrument, and in two weeks we were playing a concert at the Royal Albert Hall. After a year with the Dankworth big band I joined Tony Kinsey for what proved to be a seven year association, which was followed by a long spell with the Ronnie Ross Quartet, before I decided to



easv

TIP FOR BEGINNERS: Don't try to go too fast. Go slowly on all exercises. Don't rush. Strangely enough this is the way to build a fast technique.

writing.

TIM LAWLESS (Sessioneer): It was my admiration for George Shearing that made me take up

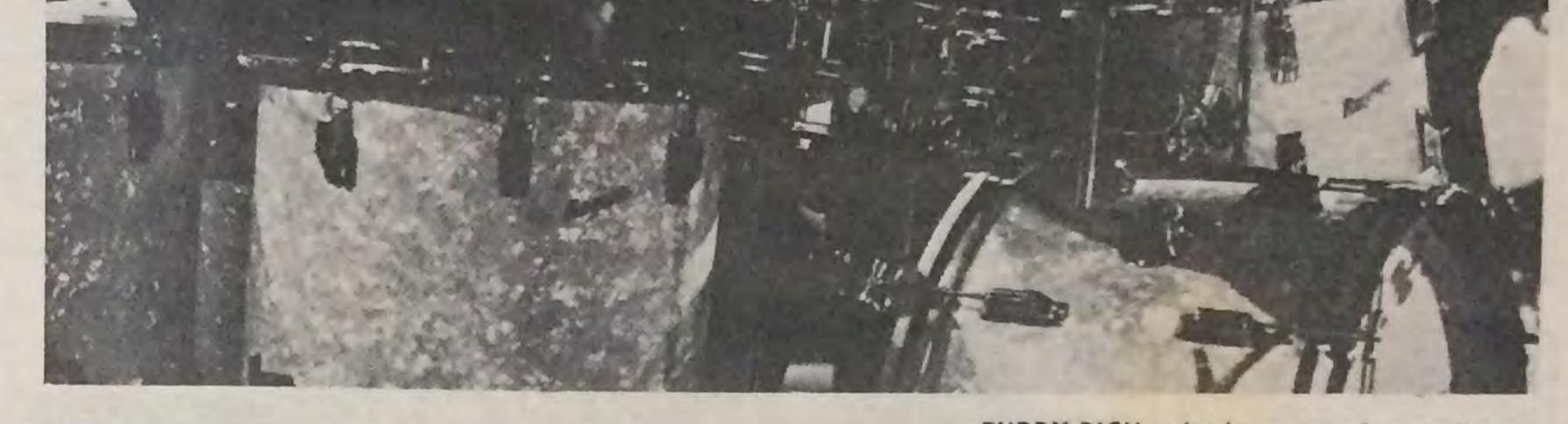
vibes. I had three years of plano lessons from the age of 14, and by the time I was 18, I was a raving Shearing fan. So was a pianist pal of mine, and we decided to form a group modelled on our idol's quintet.

This we did — my pal took over the piano chair - and I

ments. Shortly after leaving Eric I joined Johnny Spence's Orchestra with the No Strings show at Her Majesty's Theatre which folded after five months and I joined Denny Boyce at the Lyceum in the Strand for 18 months after which I turned my attention to the

field of freelance sessions. This has enabled me to cover a wide range of activities, working with pop artists such as Engelbert Humperdinck, Vince Hill, Herman's Hermits, Donovan etc, and in the BBC Radio Orchestra, with Johnny Howard, Johnny Spence and the Ted Heath Band,

TIP FOR BEGINNERS: Before you start, get a teacher even if only for one lesson to avoid bad habits. One good lesson from the right teacher can give you enough to work on for months.



BUDDY RICH: a book on snare drum rudiments

TUTORS

RUMBEAT by Roy Williams and Instant Drums by Dick Sadlier are two tutors published by B. Feldman and Co, and in the Mills Music series of tutors there is a drum tutor, and a book on How To Play Rock-'n-' Roll Drums, whilst in the Keith Prowse First Step series, is Eric Little's treatise on Cymbal And Drums.

These are all basic tutors which are quite the best for the raw begin-

-which is often wrong. Always try to work it out before you play a number. TERRY EMERY (BBC Symphony Orchestra): At the age of 15 I started to learn drums and after 18

ner, for whom personal lessons are not possible or not desirable.

Session drummer Haydn Jackson has written a drum tutor which is published by Francis Day and Hunter Ltd, who also publish three drumbooks by the famous Gene Krupa, and a simple tutor, equally simply titled Happy Drumming. From the same publishing house also comes Lionel Hampton's method for vibraharp and xylophone.

Buddy Rich has written a book on Snare Drum Rudiments which is also published by Keith Prowse.

But if you are one of the many who prefer to work it out for themselves, any of the noted publishers ----Chappells, Boosey and Hawkes, Leeds Music, plus those mentioned previously --- or any of the well-known drum - tympani - wibraphone - xylophone manufacturers, will always be only too ready to help.



Rose-Morris

concentrate on freelancing and

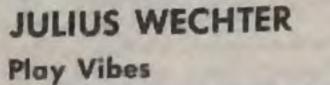




took up vibes. I took two lessons only from Bill le Sage - and he gave me enough work to last me for a couple of years. But chiefly he showed me what not to do. In fact it was four years before I took three or four further lessons-from Victor Feldman. At the time we formed the group I was an apprentice electronics engineer, and by the time I was gualified I had to do my national service. I was posted to Henlow, Beds.,

and continued to play with local jazz groups. After my two years' service I decided to turn pro, found it difficult to make a living on the jazz scene, and went back to my electronics job for six months, doing gigs at the Ronnie Scott Club in the evenings. Then Eric Delaney offered

me a job in his band with which I spent three years, during this time (with a bit of a push from Eric) taking up other tuned percussion instruments - tymps, xylophone, glockenspeil, and Latin instru-



A LAN BRANSCOMBE: I was 17 years old and playing tenor saxophone with altoist Artie Williams and his band at Ellesmere Port, when Artie suggested that I might try vibes.

I did just that - having the necessary background by virtue of the fact that I had ten years of piano lessons from a very good teacher.

When I was 12, I bought an alto sax, was soon playing with a band of local youngsters, and when I was attending Wallasey Grammar School, I was doing five gigs per week at nights.

After leaving school, I did a summer season in Guernsey, joined Artie Williams, then had to do my two years of National Service, during which I played saxes, clarinet and percussion in an army band. After demobilisation I was on the transatlantic boats for

TIP FOR BEGINNERS; Practice with records and . Learn how to "stick" the learn to rely on your ear. vibes Many players use the Anyone with intelligence can right hand more than the left quickly learn to read. For All Drummers! Price By Post GENE KRUPA DRUM METHOD. 21/-22/-GENE KRUPA-The Science of Drumming, Book I 12/613/3 GENE KRUPA-The Science of Drumming, Book 2 12/6 13/3 PLAY DRUMS LIKE LOUIS BELLSON 10/6 11/-DRUM TUTOR by HAYDN JACKSON 61- 6/4 HAPPY DRUMMING by Charles "Chuck" Simons 5/- 5/4 Available from your music dealer or direct from the publisher FRANCIS, DAY & HUNTER LTD. 138/140 Charing Cross Road, London, W.C.2

months started the usual run of semi-pro gigs with bands all over the Greater London area.

During two years of working during the day and doing spare-time gigs, I took up Latin American percussion and vibes, and continued this when I was working as a professional for the first time with Maurice Rais.

It was while with Maurice, that I accepted a summer season with Eddie Harper at the Floral Hall, Southport, where I was featured on vibes and percussion, and when I returned to London I began to get work as a freelance, with the London Symphony Orchestra, the BBC Symphony Orchestra, the London Philharmonic Orchestra etc.

Then I made the best move of my career-when I took a course of lessons in orchestral percussion from Gilbert Webster who was drummer with the Jack Hylton Band and who is now principal drummer with the BBC Symphony.

I did a lot of theatre work for a couple of years, chiefly a while then settled in London, depping with such shows as playing with various jazz Blitz, Half A Sixpence etc, groups until I succeeded Dudand auditioned for BBC orchestras in Bristol, Cardiff and ley Moore in the Johnny Dank-Birmingham without any luck. worth Orchestra which kept Until three years ago I me busy for five years. auditioned for third percus-For the past three years or sionist with the BBC Symso I have concentrated on phony-and got the job. session work and often find • TIP FOR BEGINNERS: myself playing saxes, clarinet, vibes, tymps (everything ex-Keep a very open mind. Listen cept the kitchen sink in fact) to all kind of music, don't be biased one way or the other. on one session.

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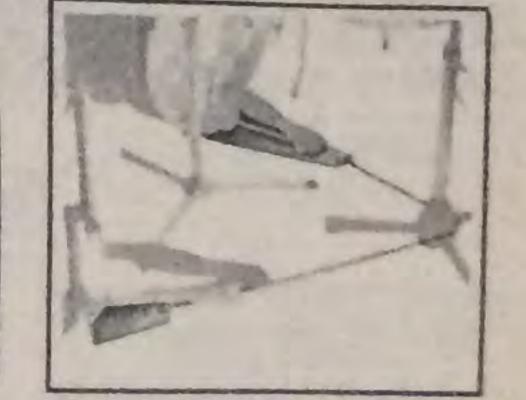
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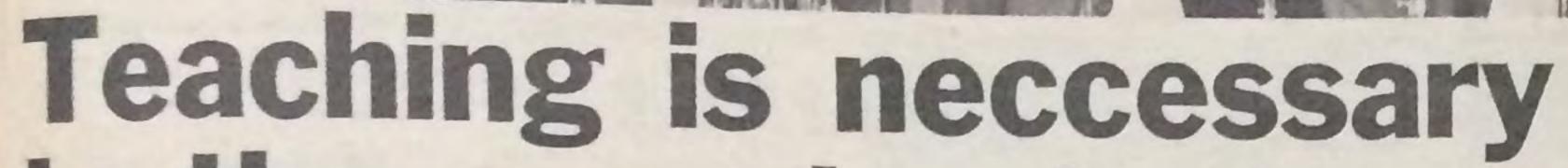


PLAY-AN-INSTRUMENT-MONTH

WEEK FOUR

SUMMIT MEETING

1967 HAS BEEN a dream year for British drummers. Buddy Rich, Jake Hanna and many more American giants have rolled into Britain and conquered. Among the latest kings of percussion to visit us was modern jazz innovator Max Roach, pictured here at a recent Avedis Zildijan cymbal clinic, held at the Victoria Halls, London, At the session Max demonstrated his incredible technique as well as the tonal qualities of cymbals, joined by fellow drummers Kenny Clare and Art Taylor.





TILL

DENNIS LOPEZ: I must be one of the rarities of the profession - for I actually started my professional career in Latin-American music, my first job being on bongoes with Francisco Condé at the Stork and Pigalle clubs.

I also doubled on flute -which I had learned along with tenor saxophone in my early teens.

I was also lucky enough to get to New York where I listened to the bands there - at the same time taking lessons from one of America's top L-A percussionists, Willy Bobo.

Back in London 1 played in turn with almost every Latin group in the West End - Edmundo Ross, Don Carlos and Stanley Black among them.

TIP FOR BEGINNERS: Try to sit in with any go Latin groups and listen to what is going on. The bongoes themselves are allimportant. You must have a good pair.

Get hold of a good pair

dreads the inevitable child (usually at a wedding) who just won't leave the drums alone.

Well, it is on the record that at the age of four at a family wedding I proved to be just another of that obnoxious breed - and apparently I was so keen that my father bought the drummer's complete kit for me.

After that parental indulgence, I just had to be a success and by the time I was 14 I was playing in semi-pro bands in London and at 15 joined Stan Andrews's Band at the Orchid Room.

playing drums, 1 became steeped in the Latin American rhythms during my four years with Edmundo, and I next reformed my trip to move into the Blue Angel in Berkeley Street.

This lasted for seven long years when I decided to go into the session business, and having had experience with Edmundo, I was often call upon to play bongoes. During the past half-dozen years have more or less specialised on this instrument.

FOR REGINNERS. The most important thing is to get hold of a really good pair of bongoes. The easier they "speak" - the better for you. It is hard work trying to get a good sound from cheap, poor quality bongoes.

in the very beginning TYMPANI

DARRY MORGAN: Every drummer, from profeslocal gigster, sional to

Next, I formed my own trio for a job in Brighton and after two years I returned to London to join Edmundo Ros at the Coconut Grove which was later to become Edmundo Ros's Club. Although st



TRIC DELANEY: It was C when I first joined Geraldo that I realised that tymps would be an absolute essential, and that I had better do something about it. The job with Geraldo was my first big break and I was determined to make a go of it. With Geraldo I first acquired one tympani - then a pair and thank goodness I had the sense to take a course at the Guildhall School of Music, which gave me a good start, and enabled me to develop the technique which is essential to the show. man-style which I now use with my own band.

• TIP FOR BEGINNERS: The obvious one - take lessons. This is necessary because in the initial stages you must be shown! There is no other way to complete proficiency.

DOY WEBSTER: When I n was called-up for National Service in the RAF, they had no room for a cabinet maker, so I applied for an audition as a drummer. failed the audition, but being fairly tail and strong they put Band at Uxbridge on bass drum and cymbals. I signed for five years, and became a part-time student of drums, tymps and all percussion instruments at the Trinity College of Music. We were not allowed to wear uniforms when off-duty and when I was discovered to have broken this rule (to have a picture taken for my girlfriend!) I was posted to Weeton, near Blackpool-and it was the best punishment ever had, for I was able o play drums, xylophone, vibes, tymps etc, in the military band there. On leaving the RAF, joined Wilkie's Circus at New Brighton, had a spell with the Johnny Hilton Quartet at the Locarno, Liverpool, followed by two years with Jimmy Leach and his Organolians, all these on drums. decided to chance my arm in London, starved for six months, and was down to my last thirty bob when I got a night club job for six months, did a spell with Martin Slavin at Selby's Restaurant and a year doing variety and clubs in the pro-VIDCER I was able to get back to ymps when I went into the West End show, Wild Grows The Heather, followed by the Norman Wisdom show, Where's Chartie until in 1959 I did my first sessions with Stanley Black at the ABC Studios at Elstree. you decide to have a go tymps get a good tympanto help you choose your natruments. Heads vary and without experience you can easily get a dud pair. Only good player can pick the good from the bad. ROBBY MIDGLEY, (Drums and tymps sessioneer);

he first time I ever played

mps was with a Blackpool

aris' Convent Orchestral But

usly got down to playing

onis was long before I seri-

rymps professionally, for

scarted (on drums of course)

when I was only six years

ng, later taking lessons from

constitutionally I would sit in at

drummer and

the song-demon-

stration booths, which were a big thing on Blackpool promenade in those days.

One day I arrived at the Lawrence Wright stand to find a gleaming new kit of drums set up-and you could have knocked me down, when the father of Tin Pan Alley said "It's all yours son!" It was too - a present for me.

I played for Ted Heath before he had a regular band, had five years in the army, then back to the profession for shows, broadcasts, television sessions, and records, playing with Henry Mancini, Bob Farnon, Percy Faith and others in TV's Best Of Both Worlds series playing tymps, vibes and drums.

TIP FOR BEGINNERS: Take lessons from the start. Otherwise it is trial and error. It is simpler to learn the right way.

TEREK PRICE: Piano lessons at the age of gave me my first insight into the magical world of music, but it didn't last long. I gave up after a while, but at least me into the RAF Cen- this short episode gave me some ideas of the rudiments, and served me in good stead when at 14 I decided to take up drums. I was soon playing with semi-pro bands, for this was wartime and musicians were scarce. At 18 I took a professional job with Harold Gale at the Plaza Ballroom, Manchester (now Tiffany's) and stayed with Harold when he moved to the Royal at Tottenham. After a year of palais work I decided to have a go at freelancing in the West End. It was an abysmal flop -I starved unhappily - and crept back to Manchester, to take a civil service job, and play gigs at night. I soon landed a regular job with Bill Edge at Levenshulme Palais, where name bands were regular visitors and I became friendly with many of the musicians. My brother Ronnie (a pianist) was with Teddy Foster at the time, and when he wanted a drummer Ronnie and several of the boys recommended me - and I was back in the profession

After three years with Teddy, I spent another three with Tito Burns' Sextet, one year with Cyril Stapleton before the chance came to join Stanley Black. But there was a condition - that I took up tuned percussion.

I was happy enough to do this and have never regretted it. I first acquired a glockenspeil, then tymps - taking TIP FOR BEGINNERS: a few lessons from a theatre drummer and working hard. Rabinowitz Harry When BBC Television I started with Orchestra, him, first on drums, and still play with him as a jack-ofplaying tymps, all-trades vibes, xylo, glock - everything in fact except drums. I have also done a lot of work with John Barry including the James Bond films, for which he uses several percussionists. At the moment I am also working with Alyn. Ainsworth on the weekly Dee Time TV show. TIP FOR BEGINNERS: Learn to tune your tymps. It is most importcorrectly, make sure that the note is the same on every handle



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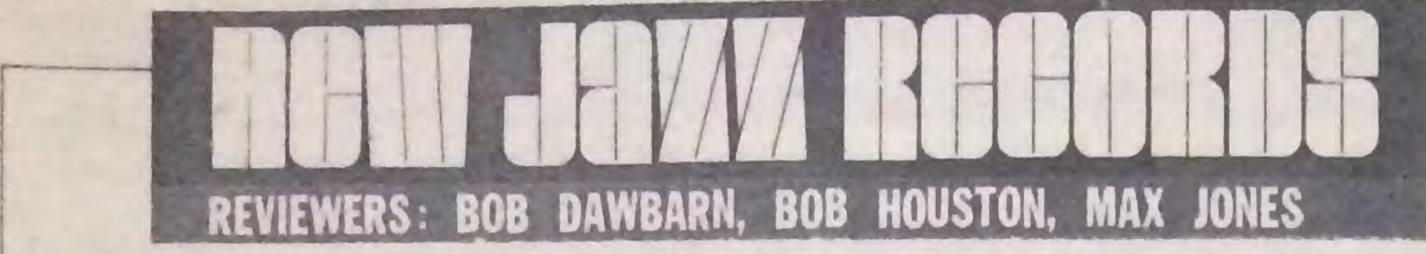
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Page 18-MELODY MAKER, November 18, 1967





GOODMAN: nifty high-speed work

LIOYO

GOODMAN BENNY "Cornegie Hall Jazz Concert." Record 1. Don't Be Way; One O'clock Thot Jump; Sensation Rog; I'm Coming Virginia; When My Baby Smiles At Me; Shine; Blue Revene; Life Goes To A Party; Jam Session-Honeysuckle Rose, Body And Soul; Avalon; Man I Love; I Got Rhythm. (CBS66202.) Record 2. Blue Skies: Loch Lomond, Blue Room; Swingtime In The Rockies; Bei Mir Bist Du Schoen; China Boy; Stompin' At The Savoy; Dizzy Spells; Sing, Big John's Sing, Sing, Special. (CBS66202.) Recorded at Carnegie Hall, New York. 16/1/38.

CINCE it first appeared here in 1954 the Goodman Carnegie set has been

much praised. The event was a ground-breaker, a popular success which led to other and greater things at Carnegie Hall.

The band was at, or near, its peak; and the selection of guests from the Basie and Ellington bands, plus Hackett, Wilson and Hampton, were on hand as added attractions. Apparently there was little, if any, rehearsal and taking this into account the performances were of a high standard A jammed "Honeysuckle" is notable for Lester Young, Buck Clayton, Count Basie's shorthand stride and especially Hodges' singing alto. BG is in standard form but Harry James blows pretty wildly. The session has ex-

citing passages but the presence of Krupa in a Basie-Page-Green section has to upset the renowned Basie rhythmic approach.

I've concentrated on special items so far, but the rest of the offerings are average to excellent workouts by Goodman's orchestra, trio and quartet. The band has keen sections and soloists, with Jess Stacy outstanding (hear him on "Sing Sing"), and it attacked such helpful arrangements as "Life Goes," "One O'Clock " and the " Big John " encore with giant enthusiasm. BG, Wilson and Krupa produced melodic variations on "Body" and nifty highspeed work on "China" with Krupa brushing like a

BREAKTHROUGH AT CARNEGIE HALL demon, also calling out " Take another one, Ben." The quartet, spurred on by Hamp's all-swinging vibes, provides some of the album's highest points ("Rhythm," "Dizzy" and "Avalon").

> This double album, selling at 50s, is rich in variety and swing age associations. Important historically and interesting musically, it also pays tribute to a man who help enormously to gain wide acceptance for jazz. Already it numbers among the bestever LP sellers, and I know many who will still find a lift in the swing music caught by a single overhead mike one evening nearly 30 years ago. -M.J.

quartet lays it down

T seems that it's now impossible to be neutral about the Charles Lloyd group and although their appearance on Jazz Expo '67 was, for me, an almost complete non-happening, this set can be taken as antidote.

Apart from "Tribal Dance" and "Temple Bells" which trot out Lloyd's penchant for exoticism which is in danger of smothering his considerable powers as a composer, the qualities of swing and the chameleon-like ability to switch styles from "new thing" to gutbucket blues which make up the more convincing aspect of the Quartet's music are on display here. CHARLES LLOYD QUAR-TET: "Love-In." Vein Tribal Dance; Temple Bells; Is It Really The Same; Here, There and Everywhere; Love-Jarrett plays some wonder-In; Sunday Morning; Memphis Dues Again/Island ful rolling barrelhouse piano Blues. (Atlantic 587077.) on "Sunday Morning" (his Lloyd (tnr, flt), Keith Jarown composition) and steals rett (pno), Ron McClure the set with strong solos in (bass), Jack DeJohnette (drs) Recorded at the Fill-



KING DADIF PAKKEK OLIVER TRIBUTE

"TRIBUTE TO CHARLIE PARKER." Buzzy (a); Now's The Time (a), Wee (a); Embraceable You (b); Old Folks (b) (RCA Victor Stereo SF7895.)

- Howard McGhee (tpt), J. J. Johnson (tmb), Sonny Stitt (tnr), Harold Mabern (pno), Arthur Harper Jar (bass), Max Roach (drs). Newport Jazz Festival, 1964.

McLeon (b) — Jackie Lamont Johnson Scott Holt (bass), Billy Higgins (drs). New

GEORGE WEIN describes the Tribute To Parker session which produced the first three tracks of this album, as "one of the most exciting musical experiences in 13 years of festivals at Newport." can only say the excitement hasn't come across on record. Roach, Johnson, McGhee and Stitt were all colleagues and friends of Parker and the three tunes were all associated with the greatest of all alto players. There is also a bit of chat from the jazz priest, Father O'Connor, who briefly interviews the musicians on their memories of Parker and calls for a minute's silence.

But the musicians seem uncertain whether they should try to recapture the style and feeling of Parker's era or blow the way they do today. The result is that nobody comes up to expectations, with the possible exception of Stitt who tries to inject some heat into "Now's The Time." Johnson is particularly disappointing and McGhee has played far better on recent recordings. The two final tracks, recorded in New York, have Mc-Lean trying to recreate his Parker-influenced past, and. though he has his moments, there are times when he sounds uncertain and awkward. He has changed stylistically more than any of the others on this album and obviously finds some difficulty in turning back the clock .- B.D.

KING OLIVER: "King Oliver's Jozz Bond." Snoke Rag (a); Sweet Lovin' Man (a); High Society Rag (a); Sobbin' Blues (a); Where Did You Stay Last Night (a); Dipper Mouth Blues (a); Jazzin' Babies' Blues (c); Buddy's Habits (b); Tears (b); Ain't Gonna Tell Nobody (b); Room Rent Blues (b); Riverside Blues (b); Sweet Baby Doll (b); Workin' Man Blues (b); Mabel's Dream (b). (EMI Porlophone PMC7032.)

(a)-Oliver, Louis Armstrong (cornets), Honore Dutrey (tmb), Johnny Dodds (clt), Lil Hardin (pno), Bud Scott (bjo, voc breaks), Boby Dodds (drs. slide whistle). Chicago. June 22, 23, 1923.

(b)-Same but Johnny St Cyr replaces Scott, Charlie Jackson (bass sax) added Chicago. October 25, 26, 1923

LIVER'S JAZZ BAND was one of the great bands in the history of jazz, many say the greatest, and its disciplined but exceedingly stimulating ensemble work set a standard which is still widely admired by those who love New Orleans music.

Ensemble, perhaps partly improvised but largely arranged in advance, as was pointed out by Hans Rookmaaker in his notes to Riverside's Creole Jazz Band album (RLP 8805), was the essence of this band's performance.

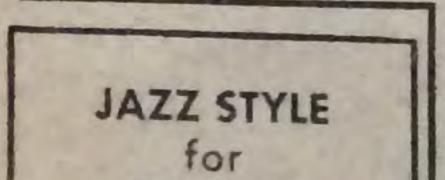
similar vein on "Is It Really The Same" and "Memphis Dues/Island Blues."

Lloyd storms in with some spirited blowing on these last two tracks, switching from that limpid, liquid sound to real roustabout tenor.

Goods

Lloyd's position at this precise moment in jazz is rather paradoxical, but apart from leading the first jazz combo to be drawn wholeheartedly to hippie hearts both he and Jarrett can produce the goods to confound those who would write them off completely.

Parts of this are enough to convince me that when the chips are down, Lloyd can more than hold his own, kaftans or no kaftans .- B.H.





more Auditorium

BUCK CLAYTON: "A Buck Clayton Jam Session." Robbins' Nest; The Huckle-Buck (CBS Realm Jazz 52078.) Clayton, Joe Newman

(tpts), Urbie Green, Henderson Chambers (tmbs), Lem Davis (alto), Julian Dash (tnr), Charlie Fawlkes (bari), Sir Charles Thompson (pno), Freddie Greene (gtr), Walter Page (bass), Jo Jones (drs), New York 16/12/53.

A /HAT a time for reissues! Fine jazz of different vintage is being released on all sides, and it is an interesting week for any reviewer that



LLOYD: real roustabout tenor

choruses plus intro and two verses of the "Huckle-Buck" blues in the space of 20 minutes, "Robbins'" ran to 16 choruses in 17 minutes, There was only one take of the former, and producer John Hammond says that listening to it afterwards it was hard for him to believe

this was a band of complete and comparative strangers (apart from the rhythm) playing without any rehearsal. The fact that the men never knew what to expect of each other, he says, produced " an excitement which could never have been planned."

Everyone who ought to have taken solos did so. The trumpets and trombones, alone or in chases, impress most; and the piano is first rate. But most of the playing is agreeably mellow and relaxed, though not all is gripping.

It has been said the numbers are too long to hold the listener throughout, and there is some truth in this. But the intention was to allow the players time to settle in, find a comfortable groove and express themselves at length, and in this the album succeeds. Clayton himself is wonderfully good, and the record has become a middle-road. classic. At 22s 6d, third time around, it must be considered an absolute winner .- M.J.

ORNETTE COLEMAN

> COLEMAN: ORNETTE "The Empty Foxhole." Good Old Days; The Empty Foxhole; Sound Gravitation; Freeway Express; Faithful; Zig Zog. (Blue Note BLP 4246.)

Coleman (alto, tpt, vin). Charles Hoden (boss), Ornette Denordo Colemon (drs).

T'S indicative of Coleman's belief that music stems not basically from techniques but from how the musician uses whatever techniques are available to him that here he uses his ten-year-old son Ornette Denardo, on drums on what is his first studio session in four or five years.

How can one criticise a tenyear-old drummer? What is there to say except that his playing alongside two of the giants of contemporary jazz is surprisingly adequate despite occasions when there just isn't enough command of his instrument to cope. Once over this critical dil-

emma (and Haden pulses along so strongly that the whole affair cannot but swing) this appears a rather ordinary Ornette set, certainly when compared with the magnificent " Chappaqua " and his recordings in Stockholm.

Perhaps it's because of an increasing familiarity with his work, but only on "Good Old Days" does he reach the heights which he has scaled so consistently on most of his later albums.

This and "Faithful" and "Zig Zag" feature his alto; "Freeway" and "Foxhole" have him on a trumpet and "Sound Gravitation" on violin. His trumpet playing has improved and his command, especially on "Foxhole," which has a dirge-like theme reminiscent in mood of "Sadness," is surer than before on record. The wild violin sounds blend with Haden's superb bass work to make "Gravitation" the best example of his work on this instrument so far.

Most of Ornette's records till now have been indispensible for most open-minded collectors. I wouldn't put "Empty Foxhole" in this category, but Haden's fine bass playing is a reminder of just how much he has contributed to the liberation of his instrument. - B.H.

Slightly out of the ordinary Dave Brubeck comes up on "BRAVO! BRU-BECK! " (CBS 63098) which was recorded at a Mexico concert in May of this year. Dave adds Mexican musicians Salvador Agueros on bongoes and conga and Benjamin Correa on guitar to his normal Quartet. The freshness of the materialhandpicked for a Mexican audience and including " Cielito Lindo," " Besame Mucho," " La Paloma Azul," " Poinciana " and "La Bamba " - brings out more spirited performances than we've come to expect of Brubeck and his men nowadays. The addition of the bongoes and congo impedes

Breaks

Some solos were includedyou can hear them on "Dipper Mouth," "Sweet Lovin'," "Room Rent," "Jazzin' Babies" and others - and of course there were breaks, such as the highly regarded two-cornet breaks on many of the faster numbers ("Snake Rag" notably), Dodds' thrilling clarinet breaks or Armstrong's series of nine in " Tears."

But all were part of the structure, as were the longer cornet duets ("Mabel's Dream," for example). Very few things were allowed to interfere with the unity of the music. We do find in this album two slide-whistle solos by Baby Dodds ("Sobbin" and "Buddy's Habits") but even these are fitted into the ensemble framework.

So many points can be about this pioneer band. The players, most of them in their prime, knew their instruments. Several were remarkable soloists but everyone subordinated individual brilliance to the common good.

MI

TRUMPET TROMBONE SAXOPHONE

These books will help! you grosp the meaning fine the term "mainstream" of Jazz style. They clarify as it began to be used in the the problem of sight reading and jozz interpretation.

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BOOSEY & HAWKES P.O. BOX 1 BR LONDON W 1 brings him Oliver's Creole Band, Goodman's Carnegie concert and this timeless Clayton session.

Buck's series of LPs from

the '55 to '58 period made an-

important addition to the

mainstream library, and this

first jam session album will

still do as well as any to de-

The record consists of two

long performances improvised

by experienced musicians in

sympathy with the Basie vein

of swing music, Understand-

abiy, the rhythm section --

with Sir Charles sitting in for

the Count and playing admir-

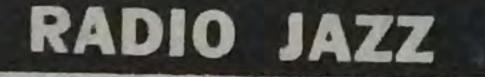
ably-gives the jazz a Basieish

flift and flavour. And the horns

fit smoothly into the picture.

The musicians blew 63

Fifties.



FRIDAY (17) 1.40 pm H1: Jazz. 4.15 H2: Jazz, 9.0 E: Jazz Workshop. 10.15 T: Pop and Jazz. 10.45 T: Willie " The Lion " Smith. 11.20 E: (1) Bola Sete Trio, Monteray JF (2) Nina Simone (3) Tom Jones. 12.5 am B1 and 2: Jazz At Night (Benson, Fischer, Braff, Rushing, Thad Jones, Mel Lewis).

SATURDAY (18)

12.0 noon #3: Jazz Record Requests (Steve Race). 1.40 pm H1: Radio Jazz Magazine. 2.30 H1: History of Jazz. 8.10 E: (1) Kurt Edelhagen Ork (3) Al Hirt (4) Juliette Greco (7) Herb Alpert 9.35 Q: Pop and Jazz. 10.15 T: Frank Sinatra. 10.45 T: Booker Ervin, Jaki Byard.

SUNDAY (19)

7.0 pm BI: Mike Raven's R and B Show. 7.35 BI: The Jazz Scene (Humph, Peter Clayton,

Earle Warren, Ian Carr). 9.30 A1: Free Jazz. 10.3 A1: Stan Getz, Dave Brubeck. 10.45 Al: Jimmy Forrest (Hugues Panassie).

MONDAY (20)

11.15 am E: Jazz Magazine. 3.35 pm U: Soul, Soul, Soul. 7.30 J: Bobby Troup's Jazztime. 8.30 J: Big Bands. 9.0 E: Kurt Edethagen Ork. 9.30 U: Kenny Clarke, 10.10 M: Jazz. 10.15 T: Frank Sinatra. 10.45 T: New Jazz Records.

TUESDAY (21)

6.25 pm E: Intimate Jazz. 8.20 H1: Jazz. 10.0 U: Jazz Meets India. 10.5 O: Jazz Journal. 10.15 T; Frank Sinatra, 10.45 T; George Russell SexLet, Don Cherry.

WEDNESDAY (22)

5.0 pm E: Mahalia Jackson. 8.15 BL: Jazz Club (Guitar

Workshop: Cedric West Sextet, Dave Goldberg Trio, Ray Russell Quartet). 8.20 0: Jazz. 8.30: J: Jazz. 9.15 Q: Gospel Music. 10.0 U: Gospel and Blues (Lou Rawls). 10.15 T: Frank Sinatra 10.45 T: George Russell Sextet, Don Cherry.

THURSDAY (23)

3.35 pm U: Jazz Magazine. 7.30 J: Jazz, 8.1 V: Antibes JF 1967. 10.15 T: Frank Sinatra. 10.45 T: Jazz Records. Programmes subject to change KEY TO STATIONS AND WAVE-LENGTHS IN METRES A: RTF France 1-1829, 2-348. B: BBC 1-247, 2-1500/VHF, 3-464/ 194/VHF. E: NDR Hamburg 309/ 189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. M. Saarbrucken 211. O: BR Munich 375/ 187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221 V: Radio Eireann 530

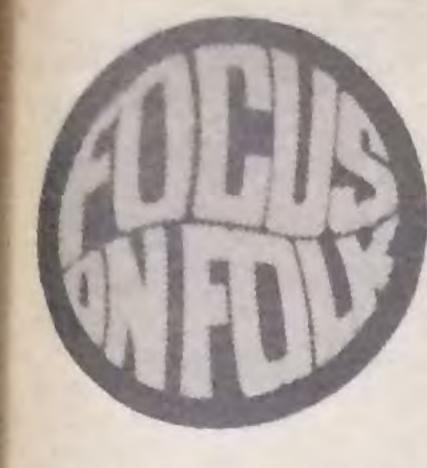
Morello's swinging powers by nil, and fits the mood of most of the songs. Not the best of Brubeck, and while not up to the standard of the recent Cole Porter and Matt Dennis albums, a pleasant and rather refreshing change.-B.H.

Still the organ trio records pour out! " SATIS-FACTION " (Transatlantic PR7430) by Don Patterson is neither better nor worse than most of them. Like all the others, he achieves an attacking swing on the faster numbers and becomes progressively less convincing as the tempo slows. His colleagues are Jerry Byrd, an average sort of bluesy guitarist, and Billy James, a competent drummer in this setting. If you treat music as something to do something else by, then this is OK as background noise .---



Oliver was a talented leader and composer, too, who chose interesting compositions to record. Here, among the 15 titles which comprise the band's Okeh output (presented in the order of recording), are classics by Richard M. Jones, Oliver and Armstrong.

Perhaps even better material makes up the Gennett set on Riverside (the March and April '23 Gennetts are my favourite Olivers), but these Okehs gain points for recording. Newcomers, who should own both at any price, must be warned that these are pre-electric recordings. Still, they have been so well transferred and treated that you can turn up the knob and get an approximate notion of how this mighty band sounded. - M.J.



In an America where the folk revival seems in dire need of another revival, Hedy West's clear voice rings out like a good traditional deed in a commercialised electric world. So what the hell is she doing making a record like "SERVES 'EM FINE " for Fontana (STL5432) with sengs by Dylan, Malvina Reynolds and Phil Ochs on it? She's making a very important record, that's what she's doing. The traditional and semitraditional material like " Little Birdie," " Gypsy Davy " and the title song gets the usual Hedy West treatment familiar from her all-trad topics: unpretentious, assured singing, simple, appropriate accompaniments, a deep respect for the material she is working with which is

never allowed to get the musty smell of the museum into it. She turns the same approach to the contemporary material en the record and, by God, it works. Some of them have so overplayed that it's mighty hard to inject anything new into them, like Merle Travis' " Dark as a Dungeon " (didn't he write any other songs besides that and "16 Tons?") though Hedy's version is fresher than most. Nadia Cattouse is the only girl I've ever heard able to get within a face-slap of the bitchiness of Dylan's anti-woman songs, but Hedy's "It Ain't Me Babe" comes a very close second to Nadia's " Don't Think Twice " in my book, It pales, however, beside her own putdown song, " Greedy Old Dad-

The struggle for folk on Radio One

A S I walked into the office A of "Country Meets Folk" producer lan Grant, a noise behind the door made me turn, The show's compere, Wally Whyton, was poised with a full-size typewriter raised, apparently about to cheerfully hammer me over the head with

"Seriously," smiled Wally, suspicion. What on earth's he there's no hard feelings." Re-assured - almost - 1

happen to be passing by. I'd like to work out some way of incorporating them, letting them sing perhaps one song, if we can get round the contractual problems.

"I've met some great people like Mike Seeger and the New Lost City Ramblers. I could tell they viewed me with some

hard-core folk like Martin Carthy and Dave Swarbrick, Isla Cameron and Bob Davenport.

The show changed its name and became hour-long in July. "They had decided to take it off in the autumn but I asked if I could try a change of format. It's been much more

ever heard any woman sing about any man. She sings her father's "Anger in the Land" with her own rather melodramatic tune, and "I'm a Roving Grave Digger," a fantastic antiwar sang which owes something to all the people who have helped to create it: Julos Beaucarne, who wrote it in French, Ingo Weihe who translated it-into English, and Hedy hersolf, who adapted it. This performance also owes a lot to the arco bass-playing of Danny Thompson, who is fast becoming THE folk bass player (as well as being our most creative modern jazz bassist). Hedy's own flute introduces her singing of "Suddenly Afraid," a medieval carol which A. L. Lloyd found without a tune and promptly gave it one. Pity the otherwise excellent sleeve notes leave out the fact that Bert was inspired to do so by the twin tragedles of Aberfan and Thuy Dan in Vietnam, Somehow, traditional-style revivalists have got to come to terms with contemporary song. A lot of what is being written today by people like Clayre, Rosselson, Dylan, Tawney, Williamson, Heron, MacColl, Carter and others will not survive the hard knocks that time and the tradition will give them, but If the revival is to mean anything at all more than a desire to live in the past, the effort has got to be made. Hedy has shown the way. In addition to Hedy's own guitar and banjo. the accompaniments by Tom Paley, Bill Clifton and Martin Carthy are brilliant, particularly the use of arpeggios of harmonics on Malvina's "New Restaurant," one of her better songs and not at all out of her usual ticky-tacky mould .-- K.D. Not exactly a folk record, but one containing enough musical and political meat to appeal to many folksong followers, "MOVEMENT SOUL" (ESP 1056) presents live recordings of songs and sayings from the Freedom Movement in America's Deep South. The collection chooses - say the notes-" inspired moments" from mass meetings, sermons, rallies, demonstrations and interviews which took place in 1963 and '64, a peak time in the movement. A meeting in a Selma, Alabama church sings about Sheriff Jim Clark, whose posse is said to be standing outside the church as the people sing. A sleeve photograph of the crash-hatted, club - carrying " law " in Selma gives a chilling impression of what might happen when the meeting breaks up. Aside from the talking, preaching, praying, and so on, the LP includes such wellknown traditionals as " Go Tell It On The Mountain" and "This Little Light Of Mine." It isn't everybody's record, obviously, but for those who want to learn more about the struggle for better conditions being waged now, and in the recent past, by coloured Ameri-"Movement Soul" cans, should come as a moving and illuminating experience .--- M.J.



MELODY MAKER, November 18, 1987-Page 13

sat down to discuss with lan the show that has drawn criticism from people like West Country folksinger Cyril Tawney and has doubled its listening figures in the past three months. It was my appreval of Cyril's complaint, presumably, which sparked off the fun and games with the typewriter.

"You've got to realise that the BBC had decided to take the show off with the opening of Radio One," pointed out lan. "As it is now, the show is keeping live folk on the air, even if it isn't satisfying all the dedicated folk club members."

lan Grant is an excitable, likeable 32-year-old with a face a little like a dark-haired Dick Van Dyke. His background is basically "country." He was a semi-pro singer with country star Lorne Gibson in the days when Ian was still an editing engineer for the BBC.

When he became a producer he began agitating for more country music shows on BBC. His first reward was two 44minute Singalong Country Style shows with Gibson, the Steve Benbow Folk Four, the New Faces, Frenesi Watson, and George Moody.

Then he produced 26 Country Corner spots on Music Through Midnight and did a single solo show with Eddle Arnold on the 5.30 pm Saturday slot now occupied by Country Meets Folk,

Then, in January this year, he was given a new Saturday

doing producing this sort of programme, sort of thing. But we left the studio best of friends.

"I told him what I say to everyone: producing a show like this is rather like putting together an LP. You have to sell an LP and you put your most interesting material on it, not necessarily the sort of thing you can sing in a folk club.

"On a radio programme, like an LP, you lose half the impact because you can't see the people. There are some artists who are great in the clubs, but I feel sure that their real appeal is in their personality, they way they work to the audience. Take that away, and there's not enough leftsometimes."

Since Cliff Aungier introduced the first 27-minute Cellarfull Of Folk show on January 21 with Julie Felix and Johnny Silvo, and records by Simon and Garfunkel and the New Christy Minstrels, the show has featured such expected folk professionals as Alex Campbell, the Dubliners, the Spinners, Steve Benbow, Jacqui and Bridie, Trevor Lucas, Nadia Cattouse, and Ian Campbell, but also new talent like Sandy Denny and the Echo Mountain Boys, and

FOLK NEWS

ing capital of the Western all-day session started with

successful with the mass audience.

"I know it doesn't satisfy the folk enthusiasts. It's a bit of a compromise, but at least we're getting some good folk and some good country on the air. I get letters of complaint from folk clubs about the country music, but I also get letters from people who can't understand what the folk is doing on the show.

"Just as I haven't got the time to cater for the hard core of folk there is a lot of good country music I can't get into the show at present-bluegrass for instance, and records of the great old-timers like Hank Williams and Grandpa Jones. "Now that I've proved my

point, I'm pressing for a longer spot so that I can split country and folk into two separate programmes. I could imagine the country show going out on Radio One and Radio Two, but I think the folk show would be Radio One only."

Ian has injected a lot of life into the show by sending it out live rather than pre-recorded. And last week he added an audience.

"I want Saturday afternoons at the Playhouse, Charing Cross to become real folk happenings," he said .-- KARL DALLAS

Hillery was put on record by

Joe Lustig on Saturday. The

afternoon show, Cellarfull Of Folk, to produce.

"Of course, my interest in country music had covered some folk up till then," he said, "I already liked people like Tom Paxton - his ' Rambling Boy' has a very country feel to it - and Baez and Judy Collins. As I started going round folk clubs and concerts I began to get to know the folk scene better and to like it very much,

"Folk people are quite different from pop people. As soon as a pop show is over the stars want to get away before the fans grab them. Folk people are more involved. They are always swapping songs and guitar breaks, things like that.

"Nearly every Saturday when we're doing the show we get singers dropping in who her last album here and Tom Paxton flew in unexpectedly last week to record the substance of his new album.

His fans are going to be a bit surprised at the new Paxton-with-strings, especially by the song he has written with Seeker Bruce Woodley, "Angelina's Always Friday which could send Tom chartwards if it comes out as a single.

CEEMS like London is be-

coming the folk record-

Tom took some time out while here to relax at places like the Middle Earth and the Speakeasy-and to make a guest "from the floor" appearance at Les Cousins.

SUPPORT

TEANWHILE, the lovely IVI voice of Georgia's Mable

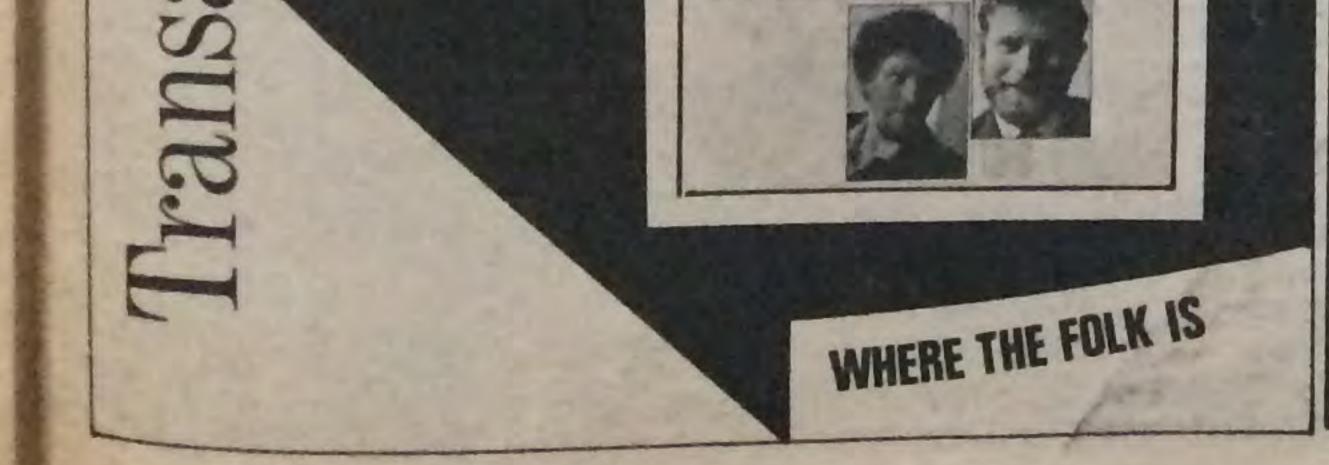
Green's jazz band and continued until almost midnight with guitarists Jon Mark and Bill Farrow.

> **DOLK** swamped country -▲ audience-wise — at last Saturday's first live audience "Country Meets Folk" show at which a jubilant Ian Grant told me that audience figures have continued to rise so rapidly that the programme is definitely to stay.

The audience contained 50 members of the Spinners' club who had come down to support the home side. Also in the show were Hedy West, compere Wally Whyton, Merseyside C&W group the Hillsiders, and disc jockey Murray Kash.

Jim Lloyd's rather mournful interview (the end is nigh)







Cree.

here.

Page 20-MELODY MAKER, November 18, 1967

Jack Bruce's ancient bass is

A/HAT is the ancient bass guitar now being played by the Cream's Jack Bruce? - LEONARD MARKS, Welwyn Garden City.

date of origin I'd like to know. I got it from Dan Armstrong, JACK BRUCE.













Page 22-MELODY MAKER, November 18, 1967



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	formances - summer 1968. Offers	Road Grantham Tel. 4316	BASS / VUCALS, REAU / BUSK.		HARMONY SINGER seeks vocal	Why not try a Mobile Discothenue for	terested budding composers, song
	must be made on forms obtain-	POP GROUPS, anywhere, any-	NIGHT CLUB. Alex Greenwood,	ORGANIST for group returning	group in/near London Box	your next dance ar party 7	writers Lady Exciting prospects.
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	Cavell House, 2a Charing Cross Road, W.C.2. Tel 01-836 5464 (ext)	The second secon	fenced. Enthusiastic vocalist and	ORGANISTS. ENTERTAINERS	give me a job in a pro or semi-	DISCOTHEOUE CENTRE	6660
	1	AT MARKEN A CALL PRACE OF MARKEN AND AND AND AND AND AND AND AND AND AN	bass hoped for -Ring BAY 8338	and entertaining two-pieces to	pro Soul outfit in London	and stand off source encodersmarks	UNDER 217 Fengals anywhere
	Officer by 4 p.m. on Wednesday	Lincs Les Triggs, 12 Reporto	Caller 6	play in Cocktail Bar, Very long	or Home Counties Screaming	con meet an your resonanteme	- Details free. Teenage Chub.
	tent and Million and and Descent have Million	street attend to over and i as one	ing contract requires organist.	and particulars to Billy For-	Tamla, Soul vocalist, extrovert person (in teens) - Tel Burn-	Contact: ROGER J. C. CEARNS	Falcon House, Burnley.
	(Old Time Dance Orchestras).	evenings).	Dass and drummer Dur dobb	rest Entertainments 6 Park Road	ham (Bucks) 2088.	101. 01-346 /198 / 01-946 5361 (ERI, 20)	UNUSUAL PEN-FRIENDS! Ex
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	and recording - Tel Bedford		(Butterfield line-up) Bob Skyrme, 11 Horsell Road, High-	ORGANIST required. Dance	professional male vocalist, seeks	350 0010	-Dept MJ, Bureau Britannia, 15
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	for Continental beat clubs		BLUES MUSICIANS WANTED to	Morth Midlands commonon Dag		dards MAC 2029.	wicks.
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Pare 24 MELODY MAKER, November 18, 1967

- DEAR MIGK, HENDERSON -GREATEST JUST GONSIDER JAZZ TROMBONE? YOUR REAL FANS.

top ranking jazzmen who have died during the past 18 months or so, some never had adequate recognition of their talents during their short lifetime, eg, Billy Kyle, Darnell Howard and Harold Baker.

Henderson Chambers, whose death was reported recently, is a case in point. Few people had heard of him, yet he was possibly the greatest trombonist in jazz since Jimmy Harri-Son. His solos on the Buck Clayton Jam Session LPs are among the finest jazz trombone solos ever recorded .--PETER R. VANDER-PUMP, Westcliff-on-Sea, Essex.

IT'S time Mick Jagger and the rest of the Stones started considering their fans. I have bought every record they have made, but I am getting fed up with the trash they getting fed have turned out lately.

Don't they realise their fans want to hear up with the great R&B like "Not Fade Away," "Little Red Up with the Rooster," "Satisfaction," and every track of their first LP. We don't want rubbish like "We Love You.'

If the Stones don't know why they aren't at number one anymore, they must be dim. I believe I am expressing the sentiments of all Stones' fans when I say Please Stones, play your old style music! - R. ANCHORS, Stoke-on-Trent, Staffs. LP WINNER

CAN anything be done to stop the current trend of clapping every solo at jazz concerts, no matter how good or bad?

In consequence the following soloists' opening phrases are completely lost. It must be upsetting to the musicians and listeners. - STEPHEN BEAUMONT, London SW5.

S

trash they turn out



win your favourite pop, jazz, or folk LP by writing to Mailbag

NIICK JONES lives! Arthur Bigley (MM November 4) should understand that the language used in his textbooks at school is not the language to describe today's creative

THE

VERY

TOPS!

and exciting pop. Nick's writing creates involvement and evokes the feeling of today's pop far more effectively than one hundred literate middle-aged journalists.

Nick Jones is the only person on MM who really understands what is happening and if the Arthur Bigleys of this world let Nick's words speak in their minds instead of casting them aside because they don't fit into preconceived patterns, maybe they would understand what was happening too.

Never mind Nick baby, there is something happening and you do know what it is. -STEPHEN SPARKES, Longbridge Road, Barking, Essex.

HILE respecting Cyril Tawney's views on the current folk scene with regard to the BBC programme Country Meets Folk, I think he is seriously underestimating the appeal of country and western music in Britain. Until recently silenced it was my pleasurable duty to compere a daily half hour of equatry music on Radio 390 After a slow start, this programme became one of the station's most successful features with a weekly average of over three hundred letters. One of the many lessons we learnt in the course of nearly 500 programmes was that country and folk do not mix. Each has its own appeal and to attempt to join them together simply did not make good radio. Perhaps this is what is basically wrong with the current BBC offering. - DAVID ALLAN, Anglia Television, Norwich

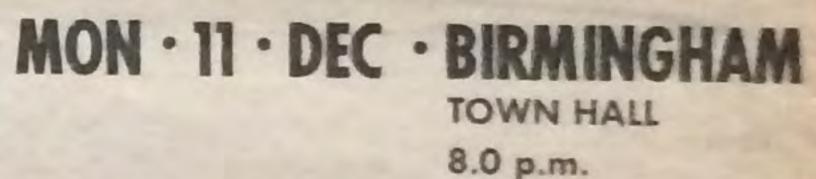


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NOLAN of the Sunset • Touch (Mailbag, 11.11.67) asked why so many Scottish groups hit the trail for London and are never seen again.

Seems like most Scottish groups head for London with-MY nomination out first sussing out the for the best scene. They are happy to accept any old contract for the record in sake of getting to magic Lonyears is Bobbie don but we have played it cool for the last year, waited until Gentry's fantaseverything was just correct "Ode To and now have Allan Clarke Billie Joe " which of the Hollies producing our records, a great recording for melody, lyrics contract with Deram and a and arrangement manager who knows the scene upside down

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